FEBRUARY 15, 1912

PRICE 25 CENTS

VOGUE

A

Forecast of Spring Fashions

THE VOGUE COMPANY

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110 DAYS

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FROM NEW YORK
NOV. 12. 1912

FROM SAN FRANCISCO
FEB. 27. 1913



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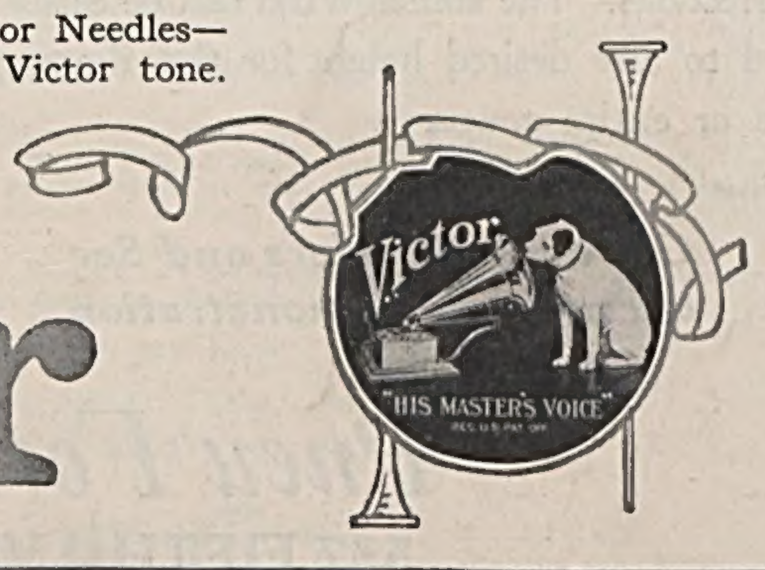
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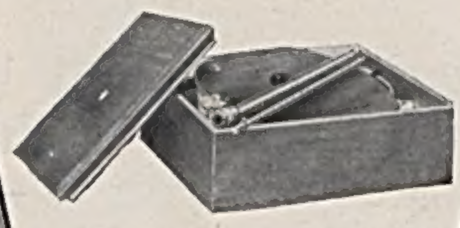
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when inflated inside your fitted waist lining. Every detail perfect.



When not in use, this little box base holds it all.

Pneu Form

takes your place at wearisome fittings at home or at your dressmaker's. Any woman who has her gowns made, or who makes her own dresses, will find the *Pneu Form* a happy relief from the vexing task of standing hour after hour for fittings. Being a pneumatic form, it reproduces with looking-glass fidelity your exact form with all its perfections or imperfections. The standard rod can be easily regulated to any desired height for the draping of skirts or entire gowns.

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Call at Our Parlors and See a Practical Demonstration

Write for Fashion Book C-59 "What to Wear and How to Make it"

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Correct Ready-to-Wear Riding Habits



V-193— WOMEN'S AND MISSES' RIDING HABIT of black and white check or plain black worsted, tan covert, gray whipcord, oxford or brown melton, semi-fitted coat, satin lined, 42 to 50 inches long, reinforced at back with rubber; English riding breeches lined in seat with chamois, reinforced at knee with self-material; sizes 32 to 44 bust, 14 to 18 years..... **39.50**

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V-197— MISSES' AND GIRLS' HABIT in tan crash, brown or tan English khaki, semi-box coat, English riding breeches; sizes 6 to 16 years..... **12.50**

V-197-a—SAME MODEL in black and white check worsted, tan covert, gray whipcord, oxford or brown melton, coat satin lined, rubber reinforcement at back; breeches seat lined with chamois, reinforced at knee with self material..... **27.50**

V-199— MISSES' AND GIRLS' RIDING HABIT in tan linen crash, brown or tan English khaki, Norfolk coat, new model, divided skirt, as illustrated, or with side saddle or safety side saddle skirt; sizes 6 to 16 years..... **14.50**

V-199-a—SAME MODEL in navy or black serge, oxford or brown melton, or gray diagonal, coat satin lined..... **27.50**

NOTE: When ordering habit state if cross or side saddle skirt is desired.

ACCESSORIES: Hats, Gloves, Stocks, Vestees, Shirts, Crops, Whips, Boots, Puttees, Breeches, Bloomers, Tights, Riding Corsets and Raincoats.

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Streets, New York

The very newest mode for Spring —as reported authentically from Paris—is the *Costume Tailleur.*

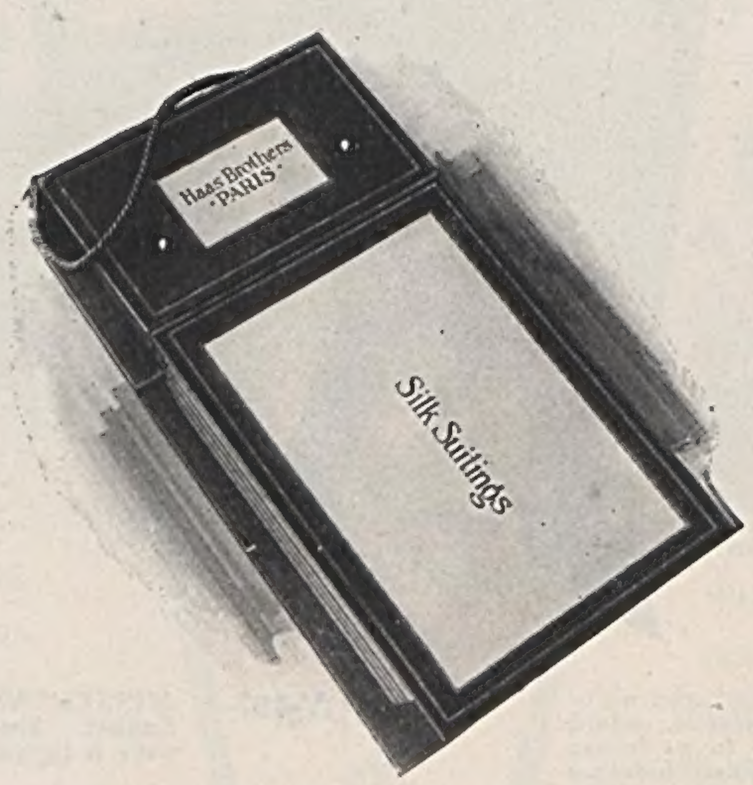
FAILLE MERVEILLEUSE

is the wonderful new silk fabric specially created for these costumes.

In Ivorie, King's Blue and Black, Helio and Black, Carmen and Black, White and Black, Gold and Black.

It has the smartness of wool, combined with the beauty and charm of the richest silk.

Samples in the HAAS BLUE BOOK of SILK SUITINGS for SPRING are shown only by the most exclusive dressmakers and ladies' tailors.



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"VIYELLA" Reg'd

FLANNEL

Spring styles can now be obtained at the leading retail stores

Avoid Imitations

Does Not Shrink

They Both Appreciate Those "Arnold" Knit Goods



This "ARNOLD" KNIT NIGHTIE, with Shirring String, keeps baby's little body warm and snug from chest and arms to the little feet. It protects against chill if the clothes are kicked off, yet allows the greatest freedom for stretching and twisting of the little legs.

BABE and child can know no greater comfort or contentment than when clothed day or night in an "Arnold" Knit Garment. So warm, so elastic and absorbent is the yarn of these goods that the child is happier and healthier all the time.

A BABY VEST, NIGHTIE, NIGHT DRAWERS, or any garment of a babe's or infant's outfit will guarantee real comfort and satisfaction if it is an "Arnold."

The MOTHER appreciates "Arnold" Knit Goods because they insure against chill to the uncovered or over-warm child—because they cannot shrink, wash easily, never become harsh or stiff, and are of perfect finish and workmanship thruout.

"ARNOLD" KNIT GOODS COMPRISE

Abdominal Bands, Pinning Blankets, Baby Vests, Diapers, Bibs, Gertrude Skirts, Day Drawers, Nighties, Night Drawers, Bed Slippers, Bath Aprons—everything for babe or child.

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"SPRING SONG"

From Mendelssohn's "Song Without Words"



WOULDN'T it be a wonderful satisfaction to you to sit at a Piano and play the "Spring Song" with all the charm of expression and grace of interpretation that Mendelssohn had in mind?

Wouldn't it be a revelation for you, yourself, to bring out the transparent simple melody and graceful accompaniment, sparkling with all the delicate and evanescent impressions of Springtime?

You can do all this.

No practice or study is required to enable you to master the technique of the "Spring Song" and hundreds of other compositions placed at your instant command by the

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The highest grade Player Piano in the world built completely in one factory.



It contains, beyond question, the most highly developed self playing mechanism ever evolved, with devices for purely personal and artistic interpretation so fascinating as to be almost human in effectiveness. What is especially important is that this Player Action is made exclusively by Kranich & Bach and found in no other make of piano whatsoever.

It may also be played by hand on the regular key board without change.

Sold on convenient monthly payments if desired.

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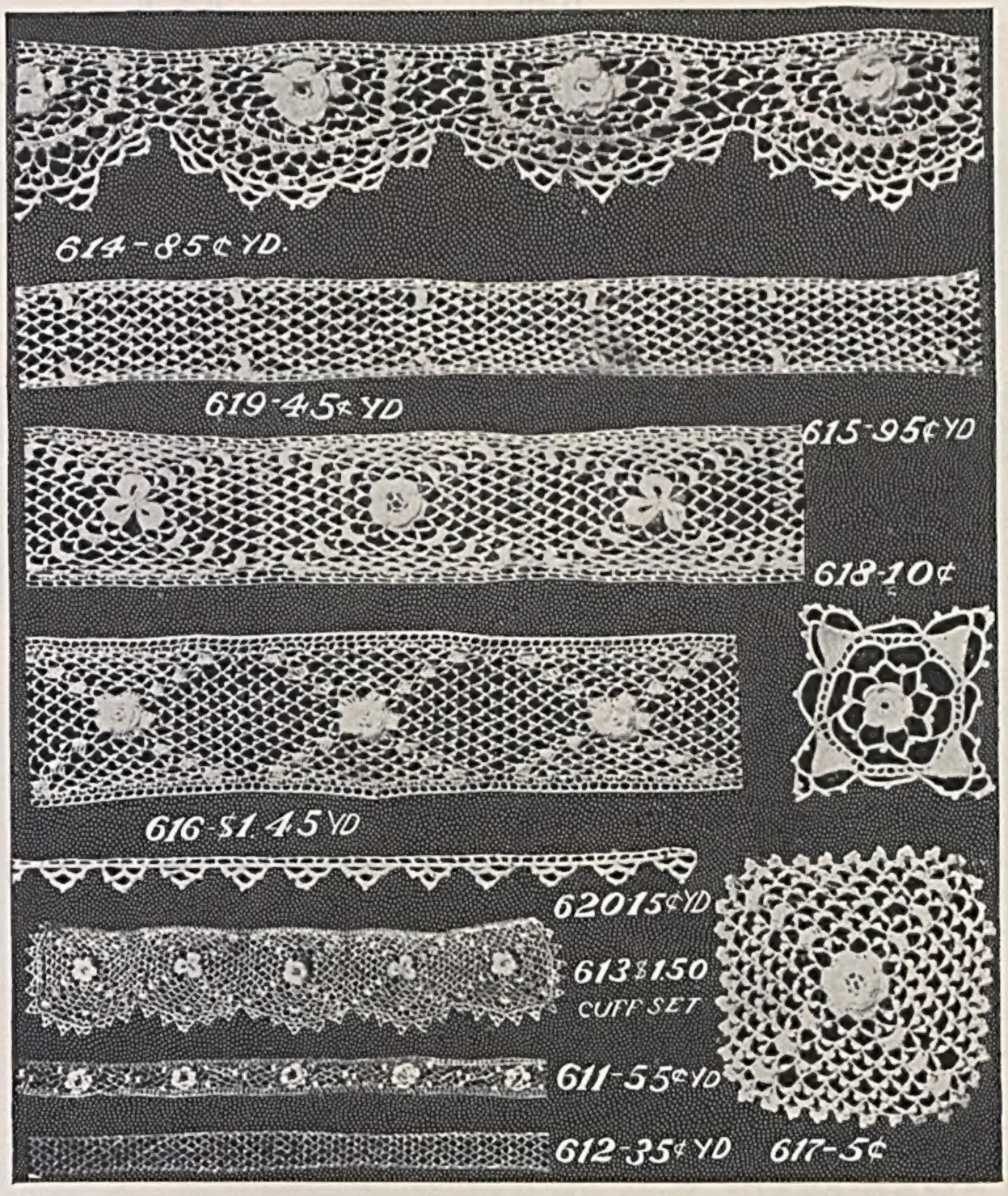
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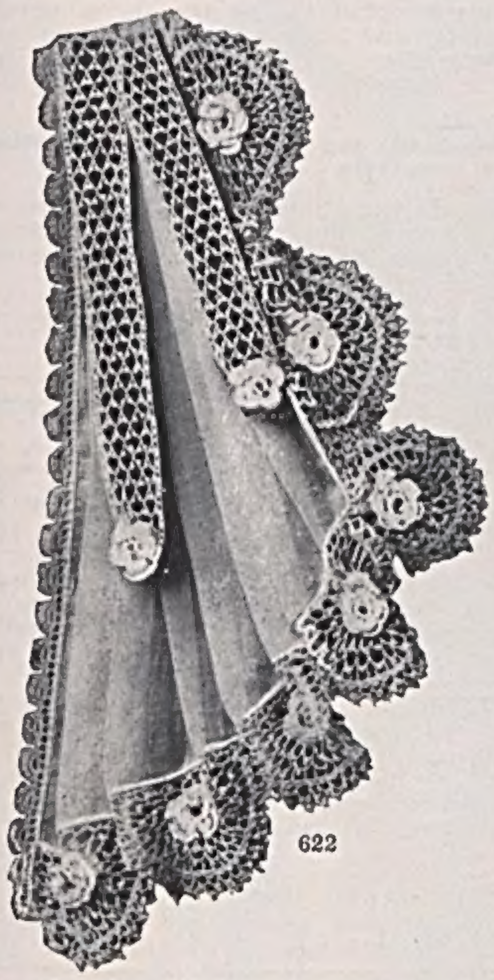
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No. 615. Fine Baby Irish Insertion, 2 inches wide, **95c** yard. An exceptional value. Same width in edging, **$1.10** yard.

No. 616. Very finest Baby Irish Insertion, width from 1½ to 2 inches, **$1.45** yard.

No. 613. Very finest Baby Irish edging. Lattice work with roses and shamrock in relief. About 2 inches wide, **$1.45** yard. Finished cuff set, **$1.50.**





622

No. 622. Jabot 11 inches wide of fine French Batiste, edged with wide Baby Irish of the finest quality. Two tabs of Baby Irish Lace down center. Baby Irish Pequot to match on side, **95c.** Nothing like it anywhere.



630

No. 630. Double Jabot made of fine French Batiste, 10 inches long, edged with wide Baby Irish. Baby Irish insertion in the center, **95c.** Regular **$1.50** value.

No. 601. Nightgown of soft Nainsook. Trimmed across bust and sleeve with wide band of Swiss embroidery inserted between two bands of linen cluny. Neck and sleeves finished with dainty cluny edging. Satin ribbon and bows drawn across bust and around neck. Price, **$1.00** Regular $2.50 value.

No. 605. Night gown, square yoke, splice sleeves, trimmed with heavy wide Italian embroidery. Made of the sheerest Nainsook. Ribbon and bows on front, and sleeves of fine satin. You will certainly like this for **$1.75.**



No. 619. Baby Irish Insertion from 1 to 1¼ inches wide, **45c** yard. Regular 70c value.

No. 618. Finest Crochet Medallion of exquisite design, **10c.**

No. 620. Fine Baby Irish Pequot, **15c** yard. Usually sold for 25c.

No. 611. Baby Irish Insertion, lettuce work with roses close together in relief, ¾ of an inch wide, **55c** a yard. Regular 90c value.

No. 612. Fine Baby Irish Lattice Work insertion, ¾ of an inch wide, **35c** yard. Regular value, 60c.



638

No. 638. Allover Princess Lace Waist, made with side frill of same lace. Lined with Jap Silk covered with large scallops of similar dainty lace. Latest ¾ Peasant Sleeve, finished with cluster of fancy imported buttons **$5.00.**



623

No. 623. Irish Bowknot of exquisite design and quality, **95c.**

No. 606. This gown is trimmed with the finest French val. lace, wide satin ribbon drawn through front and around neck, with satin bows to match. Made of fine imported Nainsook. **$2.00** instead of $4.00.

No. 607. "V"-shaped gown trimmed, with wide embroidery, edged with val. and cluny lace. Satin bows. Made of fine Nainsook, **$1.95.**

No. 617. Irish Crochet Medallion in different sizes. Special, **5c.** Same in finer quality, **10c.**

MAURICE
398 Fifth Avenue
(Opposite Tiffany's)
NEW YORK CITY

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Meūller-Graves

Gowns of Distinction

The slavish copying of correct style is well enough, but it is *not* enough for the few women who also seek beauty in unusual line, color and arrangement *in addition* to the style rules of the day.

How many women we see simply *well* dressed—and how few *beautifully* dressed in the simple, but unusual, costumes which are isolated from the commonplace of fashion!

Distinction in costumes can be got only by taking artistic liberties with the fashion laws. Women who have absorbed the atmosphere of Paris fully appreciate this. Such women delight in this shop and its work.

Simple dresses, unusual wraps,
costumes, suits, blouses.

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RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement and date written in the corner (e. g. 961-A, February 15th, 1912. Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM—In ordering to facilitate the inspection of articles advertised, VOGUE will receive on deposit the purchase-money for articles valued at $5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Travel

FOR A STAY of eight months in Europe and North Africa, to leisurely and intelligently visit the wonders of the old world, a woman experienced in traveling and who has recently returned from a three years' stay in North Africa and Europe wishes to chaperon and conduct a party of six elderly and young women leaving New York if possible March 2d. Over Mediterranean route making first stop Algiers, gateway to North Africa; Eiskra, on the Great Desert; Hickens, Garden of Allah; Constantine, Dancing Dervishes; Toingab, the African Pompeii; Tunis and wonderful environs; Korvons, Hot Springs, Carthage, Ruined City; Sicily, Mount Etna, Messina, Italy, spending Easter in Rome. Italian lakes, Switzerland, Carlsbad, Germany, Bremen, Norway, Sweden, Ireland, Scotland, England, the Hague, Holland, Netherland, Paris and environs; sail Cherbourg to New York. Autoing on the Continent and coaching in England, etc., will be pleasant features of our itinerary. References must be satisfactory to both parties. Please decide promptly and for terms and answers write immediately. No. 563-A.

Wearing Apparel

ALICE blue satin elaborately embroidered opera coat, Doucet model. Cost $250; sell $100. Foulard gown over blue chiffon white satin. Cost $125; sell $40. Smock evening gown, blue chiffon cloth. Size 36-38. Sell $25. All new, never worn. No. 561-A.

WANTED: Black Raiah or Taffeta coat suit. Also gown of black marquisette, crepe de chine, china silk or similar material. Bust 36. Skirt 45. No. 86-B.

25 YARDS uncut black crepe de chine, dull finish. Perfectly new, never been used, untouched. Worth $25; will sell for $16. No. 546-A.

FOR SALE: Lady Duff Gordon silk gown. Alice blue, bottom trimmed with fur, jewelled bodice. Never worn. Price $125; will sell for $65. Size 38. No. 549-A.

ASTRIDE habit, tan English cloth, never worn. Cost $60; sell $50. Size 38. Japanese silk kimono—shaded from palest lavender to deeper shade—wonderfully embroidered in Wistaria pattern. Cost $300; sell $150. Worn only once. No. 550 A.

FOR SALE: Smart Maria Guy black velvet hat, trimmed with taupe vulture feathers and band of skunk. Worn only a few times. Sell for $15. No. 551-A.

FOR SALE: Olive green crepe meteor Paquin model gown, embroidered in black. Is in excellent condition. Cost $175; sell $25. Size 38. No. 552-A.

FOR SALE: Light blue satin dinner gown trimmed with handsome crystal trimming on bodice. New satin, but only needs fresh lining in bodice, $35. No. 553-A.

FOR SALE: Two bolts Philippine jusi, 22 yards each, one embroidered with flouncing. Very fine—$16 each. Samples. Two exquisite embroidered waist patterns, $4 each. No. 554-A.

A RARE opportunity to secure a very handsome black thread lace shawl. Good condition. Value $500; price $250. Subject to inspection. No. 555-A.

FOR SALE: Pointed Russian Sable furs. Large muff and neckpiece. Very dark in color. Never worn. Cost $60; sell for $38. No. 556-A.

PINK velvet and chiffon even gown trimmed in silver lace, high neck, size about 36. In perfect condition. Paid $135; will sell for $20. Also long apricot satin evening coat heavily embroidered in old blue. Purchased abroad; very handsome, $20. No. 557-A.

FOR SALE: White polo coat, good condition, size 38—for tall person about 5 ft. 8 in. in height. Price $18. No. 558-A.

FOR SALE: Genuine India shawl in perfect condition, size 70 x 70 inches, rare workmanship and colors, $500. No. 560-A.

Professional Services

YOUNG woman pianist will accompany amateurs or professionals in their homes if desired. Escort young people to concerts or opera. Visiting companion. No. 130-C.

A YOUNG lady of unquestionable social standing, a college graduate, desires a position as secretary or companion. References given. No. 126-C.

A SOUTHERN lady wishes position as companion for elderly person. Young, refined and active, and willing to travel or not. No. 127-C.

A YOUNG lady of culture and refinement desires position as companion. Willing to travel. Highest references. No. 128-C.

FRENCH classes or private lessons. Conversation, grammar and literature. Alliance Française diploma. References gladly furnished. No. 129-C.

Furniture, Etc.

THREE piece mahogany parlor suite. Light weight modern pieces. Will sell suit for $70. Black oak glass cabinet with mirror back. Cost $150; sell $70. Black oak corner china cabinet; sell $25. Also lace curtains in perfect condition. Reasonable. No. 562-A.

LADY leaving New York will sell beautiful rosewood furniture: Sofa, two chairs, writing desk, ottoman, all heavily carved and in fine condition. May be seen in New York. No. 506-A.

FOR SALE: Exquisite Louis Sixteenth cabinet of mahogany, rosewood, tulip wood. Inlaid in colors on ebony. Height 6 ft. 4 in., width 3 ft. 10 in. Price $175; worth $500. No. 559-A.

FOR SALE: A finished (and listed) portrait of a lady painted by Thomas Sully, of Philadelphia, who painted the famous portrait of Queen Victoria as she ascended the throne. No. 547-A.

Exclusive Models in Tailored Dresses and Suits for Early Spring



C-30. Very smart morning dress in white or navy blue serge. Trimmed with narrow braid and buttons in self material centers with pearl rims. Belt of white kid and suede. Embroidered batiste collar, with Venise edge. Japanese silk lining in waist. Value, $32.50. Special **$25.00**

C-31. Hand tailored suit in black, blue, grey, or tan novelty serge, lined with peau de cygne, and shield finished. This suit is equal in every way to the finest custom made garment. Value, $35.00. Special **$29.50**

C-32. Tailored frock of serge in white, black or navy blue. Embroidered batiste collar, edged with Cluny lace. Waist is lined with Japanese silk. Value, $18.50. Special..... **$14.50**

C-33. Beautiful hand tailored model in the new iridescent whipcord. Lined with peau de cygne and shield finished. New model skirt. Special **$24.50**

The TAILORED costume marks the stylish woman. The dresses and suits shown in the illustrations are representative of the excellent style and splendid hand tailoring employed in all the garments. Bonwit Teller & Co. invite the broadest possible comparison of their values.

Bonwit Teller & Co. from time to time issue attractive brochures showing the seasons' authentic styles in dress. Your name will be registered and you will receive the booklets if you request the same.

Address Dept. M.

BONWIT TELLER & CO.

Fifth Avenue at 38th Street

NEW YORK CITY

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Automobile coats, afternoon coats.
Exclusive models, ready made and to order.

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"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

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BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

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CORSETIERE,
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

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Models which accurately forecast the "Trend of Fashion." Custom made only.
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LE PAPILLON CORSET CO.
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Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 125 West 56th Street, New York.

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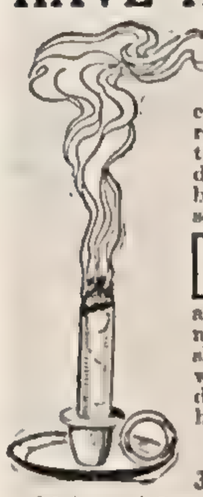
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MRS. ANTHONY DREXEL, JR., AND HER DAUGHTER

Edith Kingdon Drexel, the infant daughter of Mr. and Mrs. Anthony Drexel, Jr., is the first grandchild of Mr. and Mrs. George Jay Gould

VOGUE

WHAT PARIS AND LONDON FORECAST

In Fashions as in Other Arts the Material Determines the Form, and so We May Expect a Revival of the Styles of 1850—Slightly Fulled Skirts, Knee-Deep Flounces and Hanging Panniers

AT this season of the year, a time of vexing uncertainty for those seeking new wardrobes, most of the novelty in gowning is gained by the combination of colors or materials. For one tranquil moment in the mad whirl of changing fashions, the shapes remain unvaried. What will be revealed to us when the now provokingly closed doors of the designers are thrown open can, however, be intelligently predicted by an examination of the new materials for spring and summer; for in fashion, as in other arts, the material determines the form.

A fortunate opportunity to see these fabrics fresh from the looms has been granted me, and what I have seen leads me to suppose that the frocks that found favor with folks of fashion half a century ago will again bid for popularity. In what other manner than in the slightly fulled skirts, the knee-deep flounces, and the hanging panniers of that period can these diaphanous stuffs of cotton, silk voile and crin, express themselves?

Piqués—quantities of them—exactly like those of a generation ago in weave and texture, promise primness of cut and line. Surely into these was woven the intention of a coat and skirt costume. The pretty piqué design is offered in finest wool under the name of piqué de laine. One clearly foresees the success of this material, in all the pretty springtime colors, made up into tailored costumes with a short coat. I have had a whispered hint that these chic little coats will fit a trifle closer; it has even been darkly suggested that there would be ever so little of a flare at the hem, which will be dignified by the old name of "godet." Surely these coats will have an odd appearance with the close-hung skirts. If they "take," it will be the opening wedge for the full skirts that are the natural complement of the "godet" basque. It is, however, quite possible that these tendencies in fashions will be arrested in their course at the spring openings. "We shall see what we shall see."

REVIVAL OF ROSE-SPRIGGED TAFFETA

New taffetas, in every conceivable pretty color, woven with a surface so glossy that it suggests satin, are sparsely besprinkled with droll little bunches of flowers consisting of one tiny, flat rose set at the top of a slender brown stem and flanked by two little green leaves.



Bernard model showing some of the features that taffeta will demand in spring fashions. Black chip hat with heron aigrette from Valentine Gaullois

Such a taffeta composes the charming dress of the lower left-hand sketch on page 16. This flower, blatantly assertive in spite of its ridiculously pygmean size, quite undaunted by any richness of foundation and yet not scornful of the most humble background, is a dominant note in the decoration of the new materials. Whether on the finest of white cotton crêpe, on silk voile, on the taffeta mentioned above, or on richest silk, these little pompadour bouquets are charming. They are extremely decorative on black taffeta and black transparent stuffs and lend a quaint beauty to a black silk voile. Martial et Armand possesses such a material, as also a black canvass, effectively embroidered in gay-colored wools.

WHERE FASHIONS ARE BORN

Judging from the new toilettes worn at smart private functions and on the stage, the openings will be marked, above all, by variety. The attention of a clever French writer has been drawn to this promised variety in the present and coming modes. Recently he has published an article profusely illustrated with toilettes representative of many periods, each of which shows features that are incorporated in the fashionable costumes of to-day. There is the square-cut neck and long sleeves, curving over the hand, worn by the *grande dame* of the Moyen Age, and the "Sabot" cuff of fine embroidered white linen of the time of François Premier, which, close at the wrist, flares upward to enhance the slender beauty of the hand. Tight sleeves, ending at the elbow in double lace frills, we have borrowed from the Regency. Pictured next is an unblushing example of a "merveilleuse" of the Directoire, before which its descendants, our own scant, split skirts, retire in shame. To 1830 we owe the wide, white collar, the plaited neck frill, and the tiny bow of black velvet we find so chic. Finally is depicted a young woman of the twentieth century in the scant costume of the last season, and truly it seems quite meaningless in form and spirit in contrast to the majority of those preceding it. It must be confessed, however, it is not the best example of such a costume.

A SPRINGTIME SILHOUETTE

The street costume shown on this page, of shot taffeta in shades

of blue and brown, made with a skirt fulled at the waist-line, was worn with a high, plaited girdle of the taffeta, and trimmed with bias ruffles, silk-covered cords, and narrow, shirred bias ruchings. The modified bolero coat had a perfectly straight back which came to a point at the waist-line, and the entire jacket was outlined with bias ruchings and cord. The sleeves, fulled ever so slightly into the armhole, formed a wide bell at the hand and were finished with ruchings of the silk and ruffles of lace. The same heavy Renaissance lace formed the collar. The little vest was of peacock-blue silk heavily embroidered.

A SIGNIFICANT GOWN

An odd and significant mingling of periods was noted in a toilette worn by Mlle. Gabrille Dorziat in the last new play at the aristocratic Théâtre Michel. This is sketched to the left of the large cut on page 17. Thoroughly of to-day was the slenderly hung skirt of black charmeuse with its short, fish-tail train. The overdress of white, lace-embroidered net, though scant, was decidedly *bouffante* with fine, lengthwise tucks, and was drawn into a slight fullness at the knees, where it was finished with a full lace ruffle—extremely like a model recently published in Vogue which was obviously aiming at the same end, the introduction of fullness in the slim silhouette. Shaped in a pointed arch in front, the overskirt dropped at the middle of the back into a long, sharp point which fell between the two points of the train. And how reminiscent of the fashions of the past was the corsage with its long, tight, unlined, lace sleeves set in a small armhole and finished with double lace frills that fell far over the hands. The double lace frill, wide and flat, that fell in heavy folds from a V-shaped neck opening, was quite pretty. This covered the corsage and fell to a round waist-line, where the ends disappeared inside the ribbon belt. As a Doucet production and an example of an old mode, it is extremely interesting.

WHAT WE MAY WEAR TO-MORROW

All the gowns worn that first night in the three plays that furnished the evening's entertainment in this little drawing-room theatre were charming, and, as is to be expected at this time of the year, they were either frankly of the springtime or full of suggestions for spring gowning. A prevailing note—one I have mentioned several times during the past few weeks—is a ribbon belt in strong color contrast to the dress. With a Drécoll gown of bishop's purple, Mlle. Destrelle wore a belt of old blue, which, at the back, passed under a portion of the corsage; in front one slant end was pulled high up on the bust. Her straw hat matched in color her gown and was trimmed with purple aigrettes.

A conception of Maison Parry, absolutely novel, the prettiest thing imaginable—every woman in the audience yearned to possess its like—was a negligée toilette of the heaviest, mat-surfaced, cerise charmeuse worn by charming Alice Nory. The



Negligée modeled on a child's sailor suit, showing another way of introducing fullness in the slim silhouette. The side closing, the narrow, straight-backed yoke and the huge oblong motifs are the distinguishing traits of the second gown

drawing in the upper right-hand corner of this page represents this lovely costume with perfect accuracy. It is really a development of a child's sailor costume—a long-waisted, loose-hanging blouse and plaited skirt. The blouse, the hip-yoke and the band that hems the skirt are of the cerise charmeuse. The skirt, made of fine, white silk crin, is laid in one inch and a half wide tucks that are flatly stitched to within five or six inches of the bottom, where they are allowed to fly free. The tucks are arranged to turn toward the middle of the back and front, so that a plain space is left on each side. The silk bands of a darker shade of cerise that trim the blouse are edged with white silk braid.

Mlle. Madeleine Lély wore a pretty gown of cedar-colored taffeta, the distinguishing traits of which were the front side closing and a narrow yoke that marked a straight line across the back; below this the corsage was gathered ever so little into a shirred silk band that served as a belt. The little embroidered motif that marked the top of the closing side was balanced by a pocket on the opposite side. The flat collar and the cuffs were of white, embroidered mull. A narrow ruffle outlined the closing and continued down the edge of the front breadth to the hem. After the manner of the latest skirts, this one was mounted on a silk foundation. The front breadth, left quite free, lapped over the one beneath, and the whole skirt was circled by great, oblong motifs of shirred silk. This is sketched to the right of the negligée.

The color of the overdress, vivid emerald green silk striped with white gauze, lent immense effect to a Doucet toilette worn that night, and sketched here in the upper corner of page 17. It opened wide over the white lace corsage, and the bands of black mousseline de soie that edged it were held at the belt by a red poinsetta.

A NEW TEA-ROOM IN PARIS

Fitted up in a manner especially designed to attract the tea-drinking portion of Paris, which, with the fickleness supposed to be peculiar to



Some of the quaint developments that the new, rose-sprigged taffeta will impose on spring gowns

The front plaiting is cleverly managed to introduce fullness without destroying the straight silhouette

One of the prettiest uses of wool embroidery which here develops an overblouse and basque

the feminine mind, is easily attracted by a novelty, is a new tea-room recently opened in conjunction with the restaurant Noël-Peter, one of the oldest in Paris. Truly novel, this new tea-room is also exquisitely beautiful; its domed roof, its Moorish decorations and its flower-strewn tables—literally flower-strewn, for instead of resting in vases as in the more conventional tea-rooms, fresh roses, violets or carnations are strewn over the white covers of the little tables, each one set before a soft-cushioned lounge. Besides this freshness of decoration, there is sweet music by a Tzigane Land. Here, a few days ago, I observed a woman smartly gowned in a costume of the new soft serge. This is shown on the middle figure of the lower cut on page 16. It was of a rich shade of dark blue; the coat, quite new, rounded gracefully away from a waistcoat of the new agaric especially woven for such little vests. Thick, but extremely soft, the roughened surface was woven in even, horizontal stripes of dull blue alternating with wider stripes of black, intersected with rough, white threads. A deep, square collar, deep cuffs, and slender motifs that accented the pretty shaping over the hips, were of fine soutache applied to black satin. The skirt with its flatly pressed plaits, hanging free under the cut-away overskirt, was extremely novel.

The two models to the right and left of this are sketched from new gowns that form a portion of an elegant wardrobe to be sent to the Riviera. The left-hand figure wears a



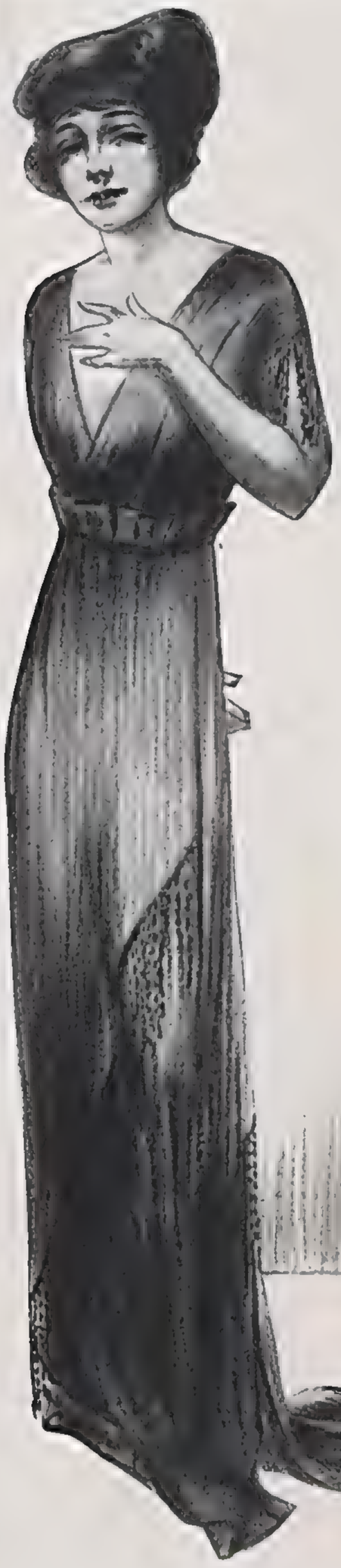
Several couturiers are working along the same lines, for Doucet's skirt shows the bouffante drapery seen in a Chéruit model in a recent Vogue

A gown which achieves distinction by its brilliant color scheme—green, white and black and a gorgeous poinsetta

gown of the new glacé taffeta, with the perky little flowers sprinkled over a rose-colored ground. The pointed scallops that trim the corsage, the sleeves, and the long skirt tabs, are bound with plain satin, and pink, satin-covered cords edge the tabs themselves. Little motifs that hold the tabs to the belt, puckering them slightly, are cunningly made from the flowered silk. The gown on the right-hand figure is made of white marquisette embroidered in coarse threads of dark red wool. The back trimming, shaped of the embroidery, passes under the belt to end in a little basque. In front, the corsage is draped gracefully to one side and fastens under a great rosette of red silk.

These are some of the new little modes now current, but of the *grandes modes* we can only whisper, until the doors of the designers, now so provokingly closed, are opened.

MADAME F.



A London model from Reville and Rossiter showing some of the new tendencies—fuller drapery, defined armhole, normal waist-line

Predictions of a London Designer

ONE of our London couturiers—who, by the way, no longer labor heavily after the tripping Gaul but, from a hint, create a mode of their own—has some significant things to say about the coming fashions and is, moreover, willing to say them. He has achieved an enviable fame as one who can convert an ordinary woman into an attractive personality. Be his client long and lank, short and stout, ungainly, graceful, gay or grave, he sends her away looking her best and quite contented. We sometimes wonder why Lady So and So, or the Duchess of This or That suddenly becomes important in spite of her title, and by and by it transpires that Reville and Rossiter have been designing her gowns. Mr. Reville's predictions are of great interest, for in a few weeks his conceptions will be eagerly accepted for their originality. I approached him first on the debatable subject of wide versus narrow skirts, large versus small sleeves, the horrible presentiment of the crinoline, the unconvincing whisper of frills and fussiness. His replies were decisive.

CONCERNING THE CRINOLINE

"I have only just returned from Paris," said the Queen's dressmaker. "I noted a decided leaning towards a modified crinoline, not of the enormous girth immortalized by 'Punch,' but a hooped skirt with tiers of trimming to emphasize the appearance of width. The sleeves will also be decidedly fuller in the new French models for spring, with a tendency to 'ruffle out' at the wrist. But our policy is decided. We make our dresses to suit Englishwomen, particularly the great ladies of the land.

"If a woman wishes to look distinctive she must choose a very simple picture gown. We intend to model our designs on the pictures of the old masters, such as Romney, Gainsborough or Sir Joshua Reynolds, altering them to suit each client. For instance, the tall, dignified

(*Continued on page* 80)

"LE DONNE CURIOSE"

The New Opera by Ermanno Wolf-Ferrari, Given at the Metropolitan Opera House as the Season's Second Novelty, Proved a Highly Humorous and Pleasingly Melodic Entertainment

FOR all that the Metropolitan Opera company began its present season with greater promise of singers than of operas wherein to exploit them, they have not failed to illuminate their repertory with a few wisely chosen novelties, which have been so deftly timed as to vivify the general interest that occasionally has shown symptoms of flagging. The first of these new operas, "Lobetanz," had a moderate success, rather less than it should have had, perhaps, but of the second, "Le Donne Curiose," there is no such melancholy tale to tell. The fragile, delicate and infinitely charming "musical comedy" of Ermanno Wolf-Ferrari found its pinnacle at once in the public esteem, and considering it from what standard you please, it will be found to deserve its happy fate.

The young composer, half German and half Italian, discovered himself to the American opera public last season in "The Secret of Suzanne," presented by the Chicago-Philadelphia Grand Opera Company in one of its subscription performances here; and he has been longer, though less generally, known by his cantata, "La Vita Nuova," which was given for two successive seasons by the Oratorio Society.

FIRST OPERA LIKE THE SECOND

"The Secret of Suzanne" was a dainty comic trifle, embroidered with exquisite Mozartian melody, which Mario Sammarco and Carolina White were able to make bewitching as well to the lay public as to musicians. Andreas Dippel has elected to follow up Wolf-Ferrari's first impression on the American public by "The Jewels of the Madonna"—a striking contrast. Guilio Gatti-Casazza has taken the other tack and given "Le Donne Curiose," which strengthens the musician's original appeal, and adds to his reputation for writing humorous music in what must be understood as the utmost complimentary use of the phrase. It would seem that the latter was the wiser course, in that a composer deserves to be known best by what he does best, especially if that paramount accomplishment be something which few other composers can do at all.



Geraldine Farrar as Rosaura and Hermann Jadlowker as Florindo in the love duo which enriches the second act of "Le Donne Curiose"



The sparkling scene with which the new opera concludes, in which the inquisitive women are forgiven their intrusions

HUMOROUS MUSIC TRULY RARE

Where, for instance, among modern musicians, may we look for real comedy expressed in music, so that, bereft of its accompanying libretto and the antics of its performers, it still would be unmistakable as such. Claude Debussy touches lightly upon true humor in "The Dance of Puck," and in one or two brief fragments, but his operas are devoid of it. Puccini failed dismally to interpolate a comic scene in his studied and lachrymose "Girl of the Golden West," and no matter what degree of exhilaration he is able elsewhere to put into his operas, humor in musical form remains a sealed book to him.

But Ferrari sends ripples of pure laughter through his orchestral scores, and conjures abounding mirth with his voices. He has perhaps taken a leaf out of Verdi's book; but this may do him too little justice. It may be that his peculiar gift has welled up within himself, without the stimulus of example or the encouragement of an illustrious predecessor. In any event, in the two operas by which we know him, he demonstrates beyond peradventure of a doubt that he can write scores that are scholarly, refined, melodic and—humorous.

OPERA WELL KNOWN IN EUROPE

"Le Donne Curiose" had its first performance in Munich in 1903, when its author was but twenty-seven years old. Its history has been an even, somewhat uneventful one, rich in discerning approbation, grounded in a uniform popularity. The libretto is a liberal employment of a comedy of manners by Carlo Goldoni, who, in trying to rescue the Italian stage from the looseness and folly into which it had fallen, brought down upon himself the distressing title "The Molière of Italy."

(*Continued on page 78*)





Mrs. Joseph E. Widener, of Philadelphia, as Pierrette





Miss Susan Dresser in a frock made familiar by Lotta Faust

Photographs copyright 1912, by Campbell Studios

Mrs. Robert Goelet and her sister, Mrs. Craig Biddle, appeared as Egyptian princesses in all their gorgeous eastern splendor

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THE ANNUAL BENEFIT FOR THE LYING-IN HOSPITAL INSPIRED SOCIETY TO ARRAY ITSELF IN PICTURESQUE DRESS FOR CHARITY'S SAKE

Miss Lota Robinson's lace gown was quite modern in design, but her coiffure was that of an XVIII century court lady

TRAINING FOR MOTHERHOOD

CONSPICUOUS in the foreground of current events is the young man or woman who is brought to the bar of justice on charges ranging from homicide to waywardness. This type of offender is so usual a sight in the court room that only occasionally does a judge deplore it. He, as little as the general public which is entirely absorbed in horror of the deed and of the perpetrator, gives heed to a pathetic figure that lurks in the background—that of the mother who realizes that her son or daughter has gone a long way on the downward path and is in danger of ignominious punishment. Hard-working, self-sacrificing mothers who have done the best they knew find that mother-love and self-immolation are less than is necessary. They do not understand why they have failed; they know only that most people hold them blameworthy.

COUNTLESS other mothers besides these so notable cases endure anguish of spirit on account of the shortcomings of their children, and know as little how to remedy them. This is a reproach to the more intelligent and progressive portion of the race, which has persistently ignored the fact that human motherhood needs other guides than instinct in order to fulfill its duties. Leaders of thought, with the evidences before them of how terrible a drag sin and disease are upon the progress of the race, have until recently side-tracked the problem of training parenthood, being as indifferent to it as though it concerned the inhabitants of another planet.

THERE is at last hope, however, in the fact that physicians are beginning to instruct the public through books, magazines and newspaper articles and in the class room, and that in occasional public and private schools special training for motherhood is being given. In a certain metropolitan high school a new course of study, designated as "X," has been planned especially for the girl who does not expect to go to college. The course is presented as a preparation for motherhood and wifehood. The first year includes a study of current events, cooking and business arithmetic.

THE history of women, physiology, bacteriology and hygiene, sewing and cooking are given the second year. Physiography, physics, the history of English literature and current events continue through the full course. In the third year the courses are planned to give the student knowledge that will make her efficient in the home, such as economical management, the avoidance of waste in buying, re-making, and the like. In the last year she will acquire a knowledge of history, of arts and crafts, of practical law, economics, the essentials of right conduct, art and music. Throughout the whole course an important feature is to be "inspirational reading." This may appear a somewhat formidable programme, but the course is to be so adapted that a girl who stays only one or two years in the high school will take subjects that will be beneficial whether or not she finishes her course. The girls at present taking Course X, about seventy in number, have adopted a child which they are to support and care for and which is to serve as an object lesson for them.

AT the School of Mother Craft training is given for young women, mothers and mothers' assistants, in the physical care of children, home care of sick children, child study for mothers, principles of biology, nursery stories and story telling, child hygiene, kindergarten principles, moral and religious training of the child in the home and a number of other kindred topics. This school offers also a programme as new as Course X in the high school, and one that will save mother and child an incalculable amount of the misery which arises from wrong methods. Such a curriculum points to a radical difference between the new method, which aims to give comprehensive and efficient training, and the old method of sending girls to cooking-school for a single term by way of preparing them for the complex demands made upon the housekeeper. The sentimentalism that regards the love of a wholly ignorant mother as a higher qualification for her task than the skilled service of a trained mother must give way before the many forces working to save the child of the poor from the blunderings of his well-intentioned but often appallingly ignorant mother.

AS SEEN BY HIM

A Run With Him to Southern Haunts—Asides to Gourmand and Gourmet—Extracts from the Mental Memoranda of a Dancing Man—Resume of the Season

WHAT a carnival of change the last few weeks have been for the travelers! I can scarcely realize that within so short a time I have dropped in at Aiken, where they were playing polo and bridge; that I have enjoyed the soft, orange-scented air of our far south, have truly listened to the mocking bird, not in September but in sweet February, and that I have been part of the kaleidoscopic crowd at the only Palm Beach. And then from there I swung off to the westward, across the stretch of blue, rollicking waters to Havana.

Here, before Lent comes in and the Carnival goes out, one can enjoy a few insouciant days. Havana is perhaps not as quaint as it was as I first remember it under the old Spanish régime, when there was only one very good hotel, and that quite primitive. Now this very one has been modernized, and there are several others. I remember distinctly, one Easter morning, taking a tram and riding a long way to a suburban spot where there was the ruin of a little fort and a river came calmly into the sea, breakfasting at a homely restaurant, clean and with delicious cooking, and then the quiet, sunny jog home. Now there is a great hotel and restaurant with a park on the spot, and one goes out in a motor. Though the city has undergone a cleaning and is in all respects quite modern, it has not entirely lost its charm.

I shall come back via New Orleans, for I always like to be there during the Carnival. In the Lenten season, though the opera is over and there are no dances, it is most enjoyable, for then one meets old friends and there is much dinner-giving. There were several notable débutantes there this winter, among them Miss Elise Whitney, whose mother was the beautiful Miss Elise McStea, and Miss Marie Celeste Stauffer, the youngest daughter of Mr. and Mrs. Walter R. Stauffer, who gave a Christmas cotillion for her. Mrs. Stauffer is a cousin of the Countess di Brazza, of Mrs. Duval of Paris, of Mrs. Brown Potter and of the Palmer family.

TÊTE-À-TÊTE WITH THE HOSTESS

Dinners are about the same everywhere. I think they are a bit more elaborate in the south, even though the hostesses cannot always provide all the novelties we have in New York. They make up for it by abundance and their good, spiced cooking. At home we become tired of the inevitable sauces which our chefs delight to put on everything, and we come to prefer simple things; we are surfeited with novelties and so come to long for the old-fashioned dishes. Just before I left New York there was a run on Finnish and Swedish sweets, which could be purchased at only one or two of the shops, and on sugar plums—I like that word—which were the reverse of elaborate or messy, and which are to be had at just one sweet shop on the Avenue—a comparatively new place, a branch of an establishment in New England, which is renommé. The Finnish sweets are dainty, are put up in most attractive boxes and look extremely pretty on the table. They consist of thin slices of orange and lemon with the skin on. These are sweetened and preserved like crystalized ginger, and give a very different confection from the glazed or candied pieces.

I have been asked by one or more people about orchid salad, but I have never tried it. I believe that its novelty is rather in the combination of colors than in the dish itself. The taste for bizarre salads is again prevalent, especially at women's luncheons. At all suppers, as well as luncheons, the hors-d'œuvres are made as appetizing as possible. Fonds d'artichauts form the foundation for many of these, and with red peppers and a few other bits of



Photo by Brandenburg Studio

Mrs. Roger Medina Minton with her little daughter. Mrs. Minton was formerly Miss Anita Ingersoll, daughter of Mrs. Robert Varnum

contrasting color and a piquant sauce they are made as nice to look at as to nibble. In London they are covering violets with mayonnaise seasoned with lemon and orange. At one luncheon in New York we had baked squash whole, which was picturesque, if nothing else. At the Plaza, on New Year's night, they had a combination soup of strained okra gumbo and clear green turtle flavored with Madeira, and a desert of fresh figs covered with maraschino and buried in vanilla ice cream.

RADICALISM IN THE BALLROOM

It was at Havana that I met one of the elder set of dancing men, and we had one more talk on the deceased season in New York. Dancing, he declared, was in a revolutionary state. It is all so different from the old days when the dancing men and the stags hung around the doorways. Now they all stand in the middle of the room, like the crowds on the Stock Exchange, and the girls who have partners dance around them; now and then a man darts out and seizes a girl, practically from her partner, and thus divides the dance. The music never stops; there are always two bands, and the second takes up the dance when the first comes to the coda. I have seen girls so lame with the constant exercise that they actually hobbled into supper, scarcely able to stand on their feet. Of course the side-stepping dances require much more exertion than the old glides.

I fear that even the abolition of the cotillion has not done away with all of the heartache and jealousy; men are as selfish as ever, and there are so many rich girls that they do not care to exert themselves to be pleasing to the less fortunate. This condition is not improved by the increasing scarceness of dancing men. At a dance given by one of our most conspicuous hostesses—I prefer that adjective to "notable"—there were many men short, and a number of girls had no partners for supper. This spirit of selfishness on the men's part was carried so far that some of our hostesses invited twice as many men as girls, to insure supper partners, but even then parties of men insisted on going in to supper together, thus leaving some girls out altogether, and the latter pretty and rich and extremely attractive.

There were fancy dress affairs of all kinds, beginning with Martin's ball at Newport in early September. Mrs. Eben Wright gave a Quaker Girl dinner and dance for her daughter, Miss Leta Pell Wright, and Mrs. Arthur Carroll had a costume dinner; followed, in January, the charity costume ball, the dance in fancy costume at Mr. Thomas' studio and that at the gorgeous home of Mr. and Mrs. Harry Payne Whitney, where the hostess wore a Persian gown designed by Mr. Howard Cushing. Oriental disguises were extremely popular.

ENTERTAINING BRIGHTENS UP

There has been a healthy reaction in New York society against banal entertaining. Clever amateurs in dramatics and in dancing, and even in play writing, are in favor. Everett Shinn and his little company of players who amused people on the south shore of Long Island last summer were taken up, and their skits were greatly enjoyed and applauded. Mrs. William K. Vanderbilt, Jr., and Mrs. A. Steward Walker had the burlesque, "Hazel Weston, or More Sinned Against Than Usual," played in their drawing rooms, and Mrs. Julian Little sang the ballads. At Christmas the Pierpont Morgans and the Hewitts had the wonderful colored motion pictures of the Coronation, and others soon took up this fad. I wonder it was not done long ago.

BACKWARD AND FORWARD

And so ran the story. Perhaps there are things that I might censure. Some conditions were a surprise to me, but usually these were of manners rather than of morals. And yet manners and morals are closely entwined. I see no reason why we should go in for promiscuous slumming and cabaret entertainments, and should admit to social equality any person who can teach us a new step in dancing.

SOME OF THE MANY GUESTS WHO DANCED IN FANCY DRESS AT MRS. DRAPER'S BALL



Among the many Pierrettes was Miss Harriet Southerland, daughter of Rear Admiral Southerland



Copyright, 1911, by Edmonston, Washington, D. C.

Miss Leonina Gillett-Hill posed with her eukalali, which she learned to play while in Hawaii





Countess Nostitz as a French Court Lady. She is the twin sister of Madame von Loewenthal-Linau, of the Austrian Embassy

Miss Mary McCauley was a charming duplicate of a musical-comedy heroine, "The Spring Maid"



In a correctly Dutch costume of Delft blue and white, Miss Elizabeth Noyes seemed to come from the land of dykes and windmills

A NOTABLE COSTUME BALL IN WASHINGTON

Mrs. Draper Marks Her Return from Abroad by a Fancy Dress Dance for Her Daughter

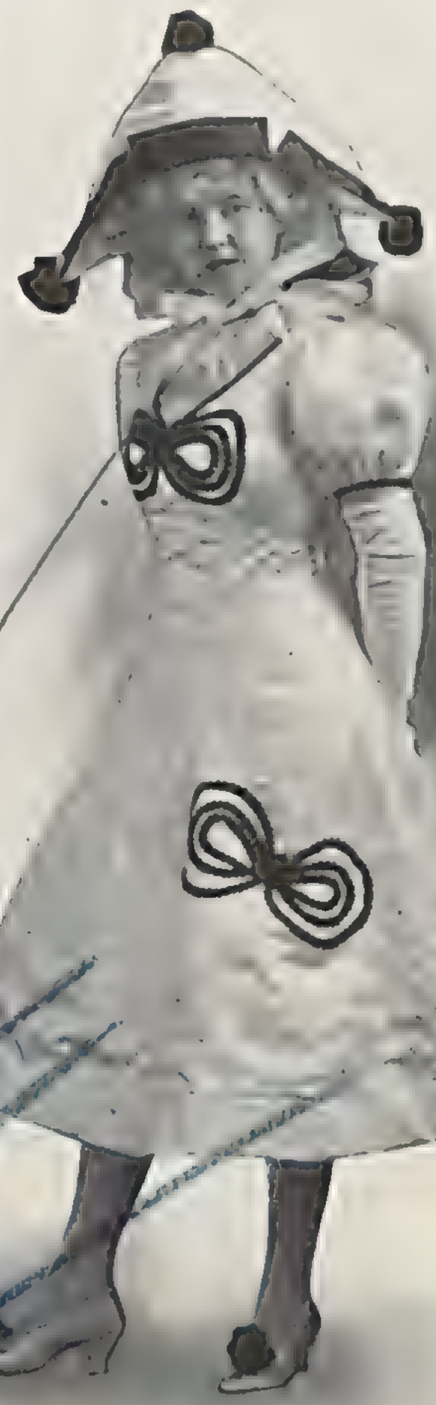


Miss Marion Oliver dressed the character of an Indian squaw with an artistic regard for detail



Photograph from Harris & Ewing, Washington, D. C.

In a fur-trimmed robe of brown velvet, Miss Gladys Hinckley was a far from tragic Lady Macbeth



Miss Gladys Ingalls, who has recently joined Washington's winter colony, was a frolicsome Pierrette

ANOTHER beautiful spectacle was added to the social history of the Capital in the costume ball that Mrs. William F. Draper, widow of the former Ambassador to Rome, gave for her daughter, Margaret, upon the occasion of the latter's second formal introduction to Washington society. Miss Draper was presented two years ago at a cotillion, but her season of gaiety was cut short by the illness and death of her father. Mrs. Draper almost immediately took her daughter to Europe, where they resided until last fall. This year's costume ball for Miss Draper, therefore, was simply the taking up of the broken thread.

Mrs. Draper is what one might call a hostess of the old school, for she has lived in Washington many years, and the entertainments that she gives now are much like those people gave years ago before Washington became a winter resort. The influx of wealth and fashion to the Capital has so enlarged the social circle that few have time to give much thought to entertainment, and so people content themselves with the most conventional of dinners and dances.

A DANCE REMINISCENT OF FORMER DAYS

Time was when there was a chance to breathe in between "parties" and a hostess had leisure in which to think up all sorts of novel affairs. In those days we had costume balls, domino parties, baby parties, festivals of nations, and various other unusual diversions to whet the social appetite. Now, however, it is one mad whirl, from the beginning of the season to the end, and one social affair is as much like another as two peas. All we ask of the hostess is that she provide a congenial company and a good dinner or supper.

So it is very much to Mrs. Draper's credit, her friends think, that notwithstanding all the hurlyburly of present-day social life, she succeeded in giving a notable costume ball that will long be remembered. She is experienced in this form of entertainment, for she has given her daughter a fancy dress dance every year since Margaret was old enough to dance. In fact, a good-natured rivalry has existed between Mrs. Draper and Mrs. Richardson Clover, wife of Rear Admiral Clover, former naval attaché at the Court of St. James's, who also has given every year a costume ball for her own daughters.

Wild rumors were spread abroad as to the extravagant expenditure this ball would entail. We were told that butterflies and hummingbirds were to be brought here from Florida and loosed in the ballroom, as part of the decorations. As a matter of fact, the only butterflies to be seen were those on the costume of the young hostess. Miss Draper was charming as Botticelli's "Spring," in diaphanous draperies of silver tissue, veiled in white tulle and decorated with flowers. A jeweled butterfly confined the drapery on the left shoulder, other jeweled butterflies gleamed in the wreath of roses encircling her brow, and two more twinkled on her slippers.

THE COSMOPOLITAN GUESTS

The decorations, while very beautiful, were no more elaborate than is customary at a large affair of this kind. Mrs. Draper's beautiful house in Farragut Square lent itself admirably to the decorator's scheme of trailing vines and masses of roses and other cut flowers. The three hundred guests who assembled in the tapestry ballroom were representative of the official, diplomatic, army and navy and residential coteries. They were in truth a most cosmopolitan crowd, but not as cosmopolitan as the characters in costume, for Lady Macbeth danced vis-a-vis with the Merry Widow, while Marie Antoinette tripped through the mazes with the Mad Hatter of Alice in Wonderland, and Ophelia flirted with a cowboy, while the Princess de Lamballe chatted with Oliver Cromwell.

The costumes were most elaborate. Mrs. Robert Hinckley, gorgeously attired in green velvet, and wearing a coronet of shamrocks, represented the Emerald Isle. She wore the collection of emeralds which she inherited from her mother, Mrs. O'Donnell Lee of Baltimore. Col. Robert M. Thompson was resplendant as an Egyptian Prince. Baron Hardenbroeck, of the German Embassy, wore the picturesque costume of a nobleman of the ancient Fatherland. Col. Archibald Gracie was costumed as his ancestor, the Duke of Rosmey, and the Colonel's daughter, Miss Edith Gracie, in glistening robes of white tulle embellished with gold, was a Snow Queen. The Hon. Katherine Beresford, house guest of Col. and Mrs. Thompson, was a dainty figure as a Paper Doll. Madame von Loewenthal-Linau, wife of the Counselor of the Austro-Hungarian Embassy, represented a Viennese Washwoman, while her twin sister and house guest, the Countess Nostitz, was effectively gowned as a French Court Lady. Mrs. Steven Pell, of New York, and Madame Riano, wife of the Spanish Minister, were court ladies. Mrs. Edward McLean, fetchingly gowned in pale yellow satin, trimmed with garlands of tiny pink roses, represented the Princess de Lamballe; she wore a wreath of diamonds on her powdered hair and a cluster of pink roses. Miss Catherine Britton was artistically correct in the costume of a Hungarian Peasant, for her whole make-up had been sent her by a friend in Hungary.

COSTUME OF THE PRESIDENT'S DAUGHTER

Miss Helen Taft represented a court lady of the Louis XIII period. In a costume of pink brocade, draped over a petticoat of pink satin and finished with a lace fichu, with powdered hair and patches, she made an attractive *grande dame*. Miss Marion Oliver, daughter of the Assistant Secretary of War and of Mrs. Robert Shaw Oliver, was inimitable as one of the Aborigines. Believing, apparently, in realism for art's sake, she made herself up as an Indian Squaw, and carried out the character to the letter. This is not the first time Washington has seen Miss Oliver as an Indian, and every time she dons her costume she seems to enact the part to greater advantage.

There were dozens and dozens of other striking masqueraders. Miss Esther Slater as a Norwegian Peasant, the Viscountess Benoist d'Azy as a Green Butterfly, Madame Vassilieff as a Russian Woman of the Sixteenth Century, Mr. John Barrett as a Chinese Mandarin, Major Archibald Butt, aid to the President, as a Cowboy; Mrs. Henry White, wife of the former Ambassador to France, as an Old-Fashioned Lady; Miss Alice Whiting as Night, Miss Julia Whiting as a Cosway miniature, and Mr. James F. Curtis, Assistant Secretary of the Treasury, as the Mad Hatter were among the most prominent.

THE FIRST STEP IN CREATING A MODE

Back of the Work of the Famous Couturiers Lies the Art of the Men Who Design the Exquisite Fabrics and Laces which are Controlled Exclusively by the Creators of La Mode

PATRICIA had bought herself a new dress. Every fold vaunted itself from Paris, every line whispered the name of a great master. Patricia summoned us to a Meeting of Appreciation.

"I call it 'Wilful Flames,'" she told us. "You see the upper dress is black chiffon with a scarf of smoke-gray veiling nasturtium ninon, and in the back is a glint of copper-red. Have you ever seen a black, obstinate fire, coughing up volcanoes of smoke, while right in its inky heart a tiny hot flame beat to get out?"

Patricia has the gift of tongues. I am prosaic.

"How much?" I asked.

"How much flame?"

"How much did you pay for it?"

There was a pregnant silence, and then Patricia named the sum.

"Only that price for a gown trimmed with—" Sydia lifted the filmy overdress, revealing bands of cobwebby lace on the nasturtium underdress—"trimmed with real, needle-run Mechlin!" she finished, triumphantly.

"That's where the bargain comes in," the owner announced complacently. "I guessed directly I touched it that it was real lace."

But I have seen and interviewed the Parisian master who created this gown, and I knew full well that while giving his clients the best of his brain, materialized into velvets and gauzes, he does not offer such fancy values as this.



Mr. Milton Abelson, the designer of wonderful imitations of old lace, in his London workroom

I looked across at Sydia. She was thinking the same thing, and she speaks with authority on lace. She tweaked the needle-run Mechlin with a discriminating finger and thumb.

"Abelson," she announced.

"What do you mean?" asked Pat, on the defensive.

"I speak of Milton Abelson, the English expert, who imitates real laces so carefully that only a connoisseur can say which piece is worth fifty guineas a yard, and which only a guinea. I met him the other day at the Victoria and Albert Museum while I was hunting up an alb, and he tells me he has already designed and obtained patterns of new laces, which will not be presented until the dressmakers have met and discussed the spring modes."

And then it occurred to me that if this Oracle would speak we might gain some knowledge of the coming modes. So when I left Patricia I went directly to him.

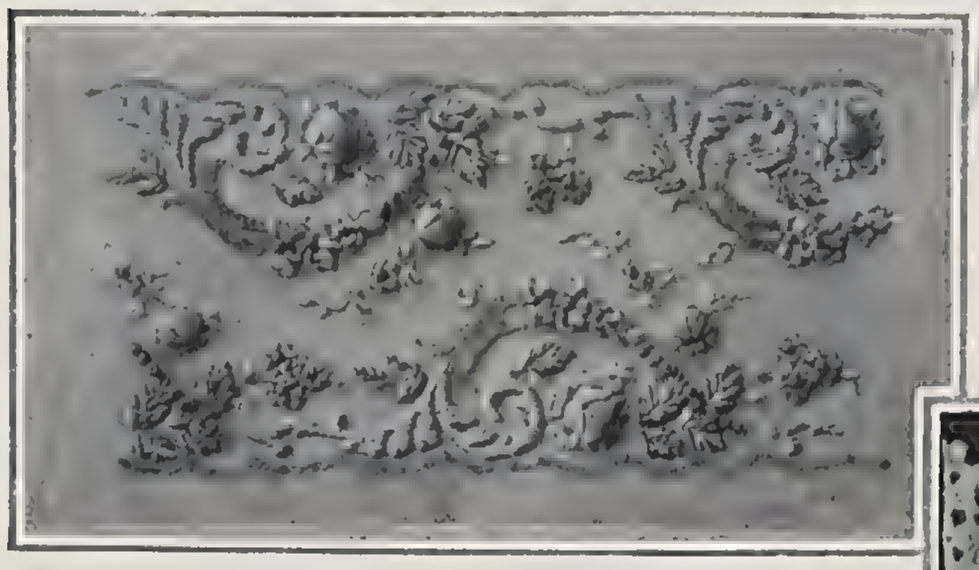
PERFECT IMITATIONS OF ANTIQUE LACES

I found Mr. Abelson in his designing room. I explained to him my mission, told him politely, and as incomprehensibly as possible, that I wanted to steal his ideas.

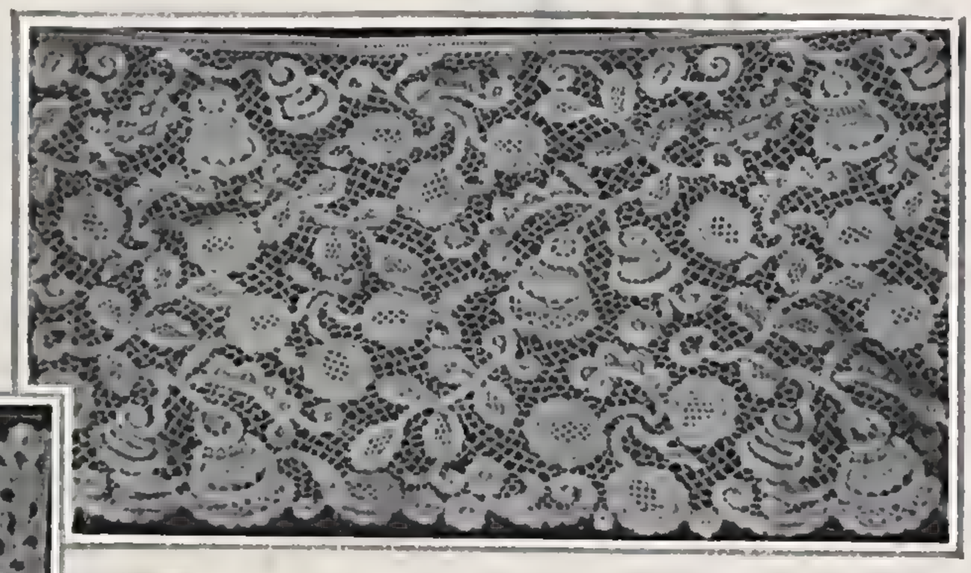
"It's going to be a great season," the designer finally disclosed. "A love for antiques has of late attained the proportions of an obsession. We search for old furniture, burrow for old prints, dig out antique china and metal jewelry; dress must in time be affected. What use to babble of crinolines to the active woman of the twentieth century? It is better to show the value of antique brocades, embroideries and lace.

"Modern real lace is within the reach of some purses, antique real lace can be possessed by only the few. Clever imitations of the old designs, fragile bits of hand needlework, darned nets which have not only the old patterns

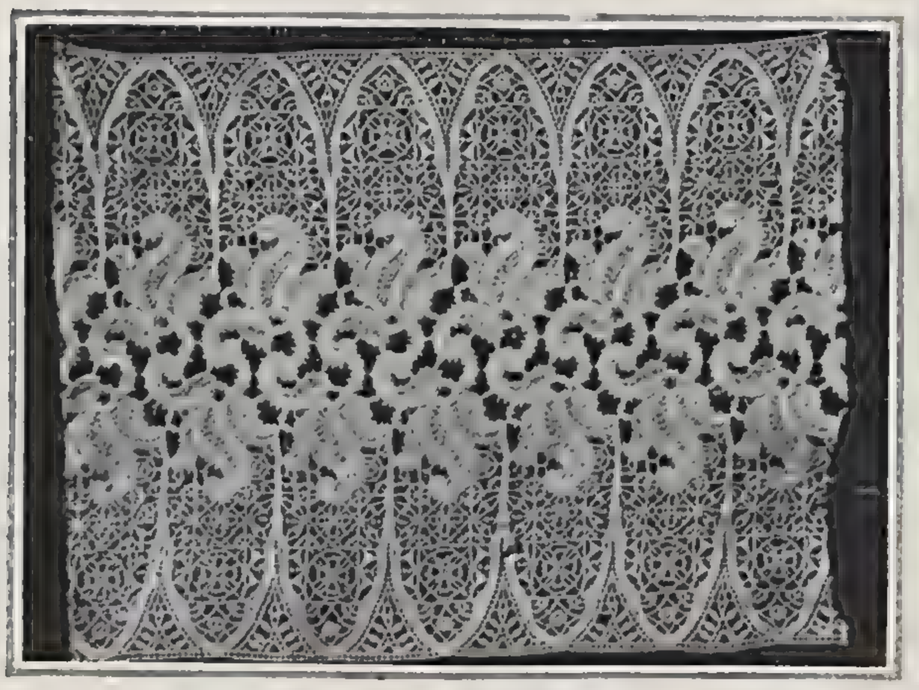
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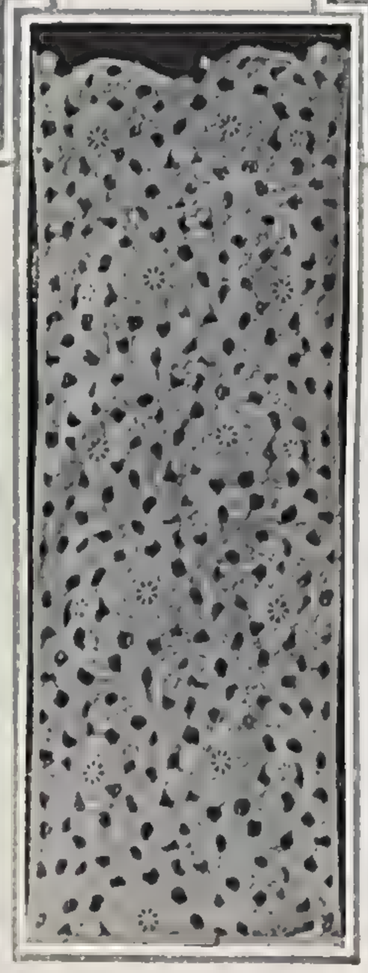
Lovely ribbon-work design suggested by the gown of a grande dame of an old painting



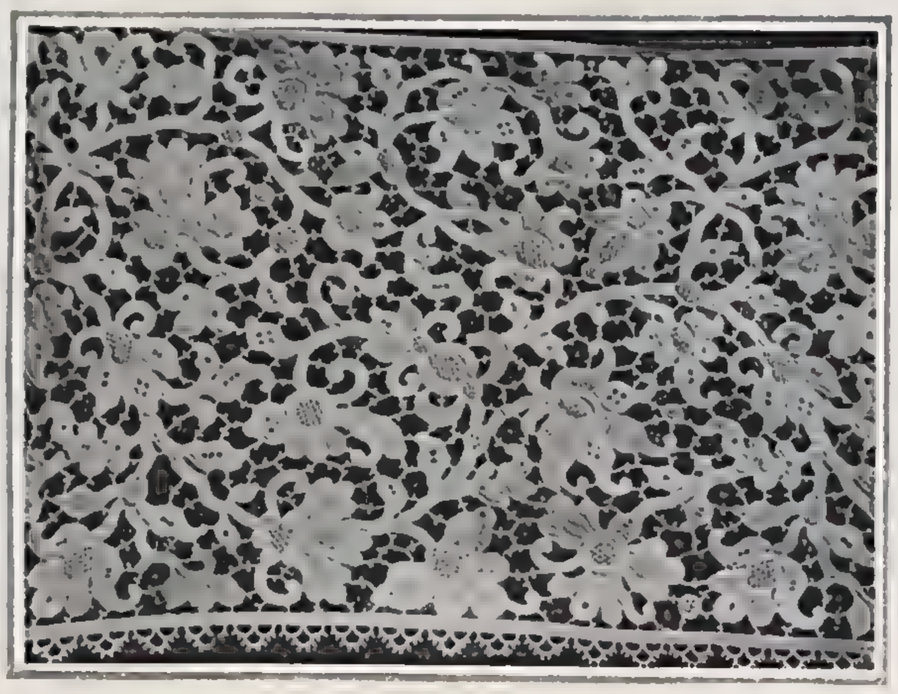
So careful an imitation of the old hand-made Honiton that only an expert can distinguish



Copy of old Spanish lace in a design which suggests the stained-glass windows of a cathedral



Imitation Flemish of that dirty white which is the sign manual of an honored old age



An imitation of the rich Venise point which will be a fad on this summer's gowns



White serge tailor-made with a collar of embroidered cretonne. A Georgette hat of draped brown silk and a black ostrich plume

Back views of taffeta costumes, showing embroidered panel and postilion back





The cut-away coat and the caught-up skirt are the new points in this blue taffeta Bernard model. The Valentine About hat is also of blue silk, the black velvet brim held back by merle wings

THE TAFFETA COSTUME HAS COME TO STAY JUDGING BY THE MULTIPLICITY OF



Another Bernard model of blue and gold Pompadour taffeta. The ruby velvet belt at the normal waist-line is a striking note. The Georgette hat of velvet-faced Milan has particularly graceful lines

DESIGNS AND COLORS IN WHICH IT IS NOW APPEARING —MODELS BY KURZMAN



THE SMARTNESS OF THE NEW TAILORED SUITS DEPENDS MORE UPON THE ODDLY PLACED SEAMS, THE CUTTING, AND THE DEXTEROUS HANDLING OF THE MATERIAL, ESPECIALLY WHEN STRIPED, THAN UPON THE ACTUAL TRIMMING

MODELS FROM J. MICHEL

For descriptions and reverse views see page 74





Embroidered taupe chiffon blouse hung over a foundation of rose-shot taffeta. A rose straw hat with wings of the same shade

A most unusual creation of macramé lace, flat filet and Alençon tulle, offset by black taffeta



A suit in natural-colored Cossack crash embellished with drawn work. The new soft Panama from Knox

THE BELTED PEASANT BLOUSE AND THE LOOSELY WOVEN COSSACK CRASH ARE WITNESSES OF THE RUSSIAN INFLUENCE WHICH WILL BE GREATLY FELT IN THE WORLD OF DRESS THIS COMING SEASON

Models from Franklin Simon

LIFTED ABOVE THE COMMONPLACE BY ORIGINALITY OF LINES OR TRIMMINGS, THESE SIMPLE MODELS CAN BE COPIED OR ADAPTED BY THE HOME DRESSMAKER WITH AN ASSURANCE OF SUCCESS. VOGUE WILL CUT PATTERNS OF THESE DESIGNS AT SPECIAL PRICES



A dress with a coat effect which admits of a variety of combinations — a linen coat with a lingerie petticoat, taffeta over bordered chiffon or voile and for cooler weather, cloth over satin, would be effective. Pattern in 36 bust. Price, $2.50

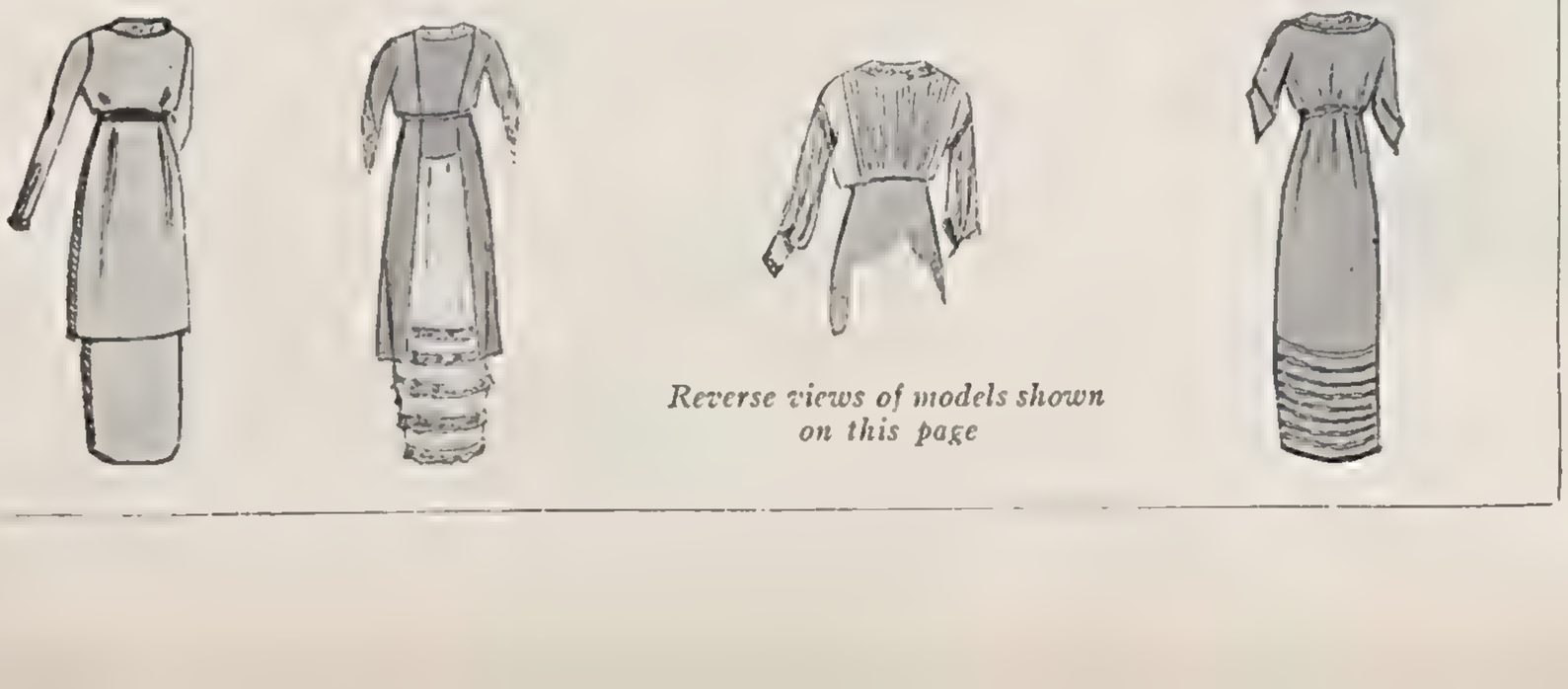


Taffeta of dregs of wine tone, shot with gold. Velvet ruches of the dark shade or taffeta ruches may be used on skirt and bodice, which has a yoke of cream shadow lace. Pattern in 36 bust. Price, $2



The boay of this cotton voile blouse is cut kimono fashion and tucked back and front, one width of material being used. The sleeves are set in underneath the overlapping shoulder. Pattern in 36 bust, $1

Of green piqué, the white banding is worked with a design in green soutache, with groups of white crochet buttons at intervals. Soutache outlines the lace collar. Pattern in 36 bust. Price, $2



Reverse views of models shown on this page



Pink linen frock simply trimmed with insertions of Renaissance and the new side ruche which extends down the entire length of the dress. A black and white patent leather belt encircles the waist



Blue and purple taffeta costume that tells much of the spring fashions—the set-in sleeve, the full elbow puff and high cuff, and the skirt gathered into a well-defined waist-line are new points. Sailor collar, cuffs, sash and buttons are purple.



Fine tucks and wide tucks and Italian cutwork are used lavishly on this gown of white linen lawn. The maline lace fichu is held in place by a plaited girdle of striped yellow grosgrain ribbon

IN THESE MODELS OF SUCH ATTRACTIVE SIMPLICITY, DESIGNED BY ROBERT FOR RIVIERA WEAR, ARE MANY INKLINGS OF SUMMER MODES—THE NORMAL WAIST-LINE IS ALMOST REACHED



Count Raoul d'Adhemar, Mr. Henri Martin, Secretary of the Swiss Legation, and Miss Frances Sullivan of Philadelphia at the Washington Skating Rink



In New York some ardent devotees of tennis have surmounted the difficulties incurred by an icy surface and have played the game with great dexterity



Mr. and Mrs. Irving Brokaw skating the fascinating spiral figure



Copyright by Edwin Levick

Miss Wilkinson of Boston, champion amateur woman skater of America, and Mr. Irving Brokaw, are exponents of the graceful Continental stroke

THE INTEREST IN FIGURE SKATING IS STEADILY INCREASING IN THIS COUNTRY AND THE ADOPTION OF EUROPEAN MOVEMENTS WILL UNDOUBTEDLY RESULT IN ITS BECOMING AN ART —HERETOFORE IT HAS BEEN MERELY A HEALTHY PASTIME



Mr. Meyer, Secretary of the Navy, and his daughter skating at the Washington Rink

THE WELL-DRESSED MAN

The Fashion Outlook for Spring—What We May Expect in Hats, Top Coats and Suits of Informal Character—Plain Sack Coats Worn with Checked or Striped Trousers

IT is not by comparing the styles of a season with those of the season, or even of the year, preceding it, that one is able to judge of the subtle changes that are constantly taking place in masculine modes, nor, be it remembered, should we limit the individual to the general in matters of dress, or, on the other hand, predicate the general by the individual. Imagine, if you can, a hundred men fairly typical of the best social life of New York, walking four abreast down Fifth Avenue on some bright morning in May.

Imagine the first four garbed in the smart fashion, or in what you deem the smart fashion will be, of this spring; the next four in the smart fashion of the spring of 1910; the next four in that of the spring of 1908; the next in that of 1907; the next in that of 1906, and so on, back to the year 1887. Imagine again the first four all representative of the general fashion of this spring, and yet each differing a little from the other in the detail of his individual dress, and so on back to the last four of the spring of 1887.

And now, with this imaginary dress parade in your mind's eye, see if you can tell in the attire of just which four the general mode of this spring began to be reflected, or—to reverse the thing—in the style of just which four the general fashion of the year 1887 began to disappear. Between the first four and the last—indeed in the styles of many of these fours—there will be many noticeable changes, but between any two or three sets of them, these changes—remembering that each of the four men, while typifying the general fashion of their year, vary slightly in its details—will be scarcely noticeable.

In the rank of 1888 there will be some one of these correctly dressed men—for I am assuming that they are all correctly dressed, according to their time—who will be adhering to the style of 1887, or perhaps 1886; there will be another who will be advancing to the style of 1889, or possibly 1890, and thus it will go up to this very spring of 1912, when there will doubtless be one or more reflecting in his apparel the modes of the past year or two, and perhaps one or more tending in his towards what will be the fashion of 1913 or 1914.



In the niceties of cut and finish, these two smart sack suits and English ulster distinctly presage the coming spring fashions for men

MEN'S MODES EVOLVE SLOWLY

Occasionally, it is true, there are some quick, and more or less radical, changes, whether in the way of something quite new, or by the revival of an old fashion, but as a rule it is by this gradual working around and overlapping of styles that the variations in masculine dress come about, and when it is considered that in addition to these ranks of four men imagined for purposes of illustration, there are in each year innumerable ranks of hundreds of men of good class—from the college boys of twenty-one and extreme tastes, to the settled fathers of fifty and conservative ideas—it can readily be seen that the question of a particular season's fashions is not a cut and dried one, but rather a matter of choice between many permissible variations in fabrics, cuts, details of finish and shades of coloring, undoubtedly all influenced by prevailing custom, but dependent most upon good style and refinement of taste.

How then shall we judge of the smart fashions of this spring? First by noting the general character—that is to say, the widely prevailing mode—of dress, as exemplified by the best class of men; next by noting the scope of variation to which these general fashions can be put within the limits of good style, and last by observation of the small details that are a matter of individuality, and not of fashion, style or rule, in even the most remote recesses of the woods. I shall be brief in running over them, and shall limit this article to informal morning, or day, dress.

WHAT ONE MAY AND MAY NOT CHOOSE IN HATS

To begin with, the prevailing hat for town wear is the black derby, with silk band, in the standard shapes as turned out by the leading hatters—not too low of crown, or flat of brim; the permissible variations are the tan-colored derby well rounded in crown, and with moderately curling brim; the gray felt hat of rough or smooth finish with black band, and the cloth hat of general Alpine shape.

If you go wrong in shade of the tan derby, you will go wrong in the style. All I can say is that it should not be a deep brown, or, on the other hand, a very light tone of tan. In words it is quite impossible to describe the color, but it is readily recognizable in the shops by those who know. In soft felt hats, too, the color must not be black or dark brown or green, but a good shade of gray, though in those of cloth any of the mixtures are correct, if the fabrics are in themselves good looking.

Where then the individuality, it may be asked, and to tell the truth, in hats there is little. A dark blue band on a gray felt, if you will, or a twisted silk or crêpe band, or a brim or crown a trifle different from the general vogue, if it happen to be becoming. Nothing more.

THE LATITUDE PERMISSIBLE

In lounge suits, however, the range of variation is greater. Starting with the moderately short, single-breasted sack, without padding in shoulders, with slightly form-fitting side lines, skirts that fit closely over the hips, long, soft-rolled lapels and rather short sleeves, fairly narrow in cut, as the prevailing model, one may tend a little toward the extreme of shortness, slant of shoulders, snugness of hip, fit and brevity and tightness of sleeves, or toward the conservative of natural shoulder, less long lapels, more straight-hanging back and sides and longer and fuller sleeves.

One may have the waistcoat cut so high as to show well above the coat lapels, or only a trifle above them; the back made with or without vent; the sleeves finished with two, three or four buttons, and the pockets patched on or of flap variety. And one may wear the double-breasted coat, with quite as much—even, perhaps, a little more—assurance of being in vogue, as the single-breasted style.

CHECKED OR STRIPED TROUSERS

More than this, one may not only wear the double-breasted coat of dark fabric (blue serge, etc.) with trousers of other material, but the single-breasted coat of black, blue or brown, with trousers of check or stripe pattern—the latter style one that has not been in general fashion for years past, but that is again coming to the fore. Personally, I should not advise braiding on any type of sack coat, or fancifulness of pocket or sleeve finish, but I may as well say that not only are such details seen here and there as occasional styles, but that the link button, through turned-back cuffs has been made a feature of some

(*Continued on page* 86)



For descriptions and reverse views see page 74

SPRING HARBINGERS IN LINGERIE BLOUSES—THE DEFINED OR MODIFIED KIMONO ARMHOLE, THE REPLACING OF SIDE FRILLS BY A BIB ARRANGEMENT OR SQUARE RABAT, AND THE THREE-QUARTER SLEEVES

MODELS FROM MCCUTCHEON

WHAT SHE WEARS

That a Style Proved Good Never Really Dies Out is Exemplified in the Present Reverting to the Quaint Modes of the French Revolution

WITH thoughtful fingers Fashion turns back leaf after leaf of her book of modes and finally pauses at the latter part of the eighteenth century—that tumultuous period wherein the monarchy, the reign of Robespierre, the Directory and then the First Empire, each playing its part in swift succession, nevertheless left an indelible impression upon the costumes of that era. But the finger of Fashion hovers most especially betwixt the pages marked "Robespierre" and "Directoire," and it is the fine gradations of these two periods that are most apparent in many of the spring importations.

THE ROBESPIERRE COLLAR AND RABAT

The visiting costume shown at the bottom of this page is of pastel blue plain foulard. The severity of the skirt is broken in front by black discs which are placed to simulate a broad band. The collar of sheer white organdie joined by a narrow tie of black foulard, the rabat and the cut of the little jacket, mark their Robespierre origin. The turnback cuffs of the cut-in-one short sleeves are of soft white silk to match the blouse which is simply made and rather full. The double knife-plaited frill finishing the sleeves is divided by a band and tiny bow of black foulard, and running up to the elbows are rows of blue foulard-covered buttons of the same size as those trimming the rabat of knife-plaited white net.

This is a type of the rabat of the Robespierre period to be found on the smartest new gowns. In this instance, it is edged at the sides with bands of lace, and these give it a certain amount of weight and with the addition of buttons prevent it from blowing out of shape; sometimes the lace banding is run across the bottom edge after the plaits are in position, and the width of the top edge is governed entirely by the finish at the throat. If the blouse is square cut, then the rabat is perfectly square, but if it is to be fitted under a tie, the upper edge is rather closely plaited and the sides, gradually widening, form a blunt-ended triangle.



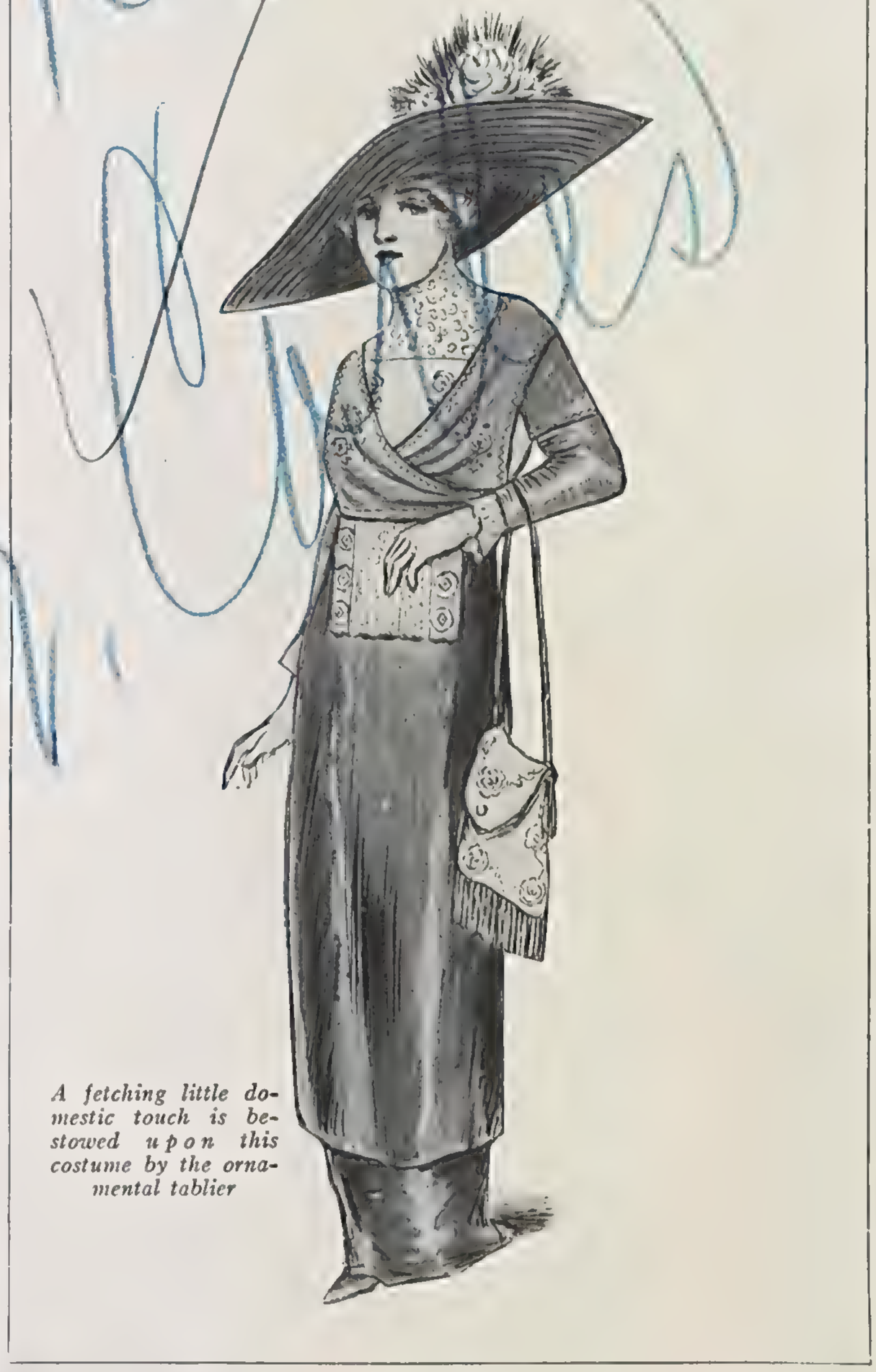
The collar, rabat and cut of the short jacket of this foulard costume, proclaim their Robespierre origin

GLOVES SHOW DIRECTOIRE INFLUENCE

White glacé gloves with back stitchings of cerise, yellow, black or emerald, clearly show the influence of the Directoire upon present fashions in feminine accessories. But these are novelties that are never adopted by women of good taste. There are also many pairs of gloves made in pongee shade, for this neutral tone nearly always solves the problem of what to put upon the hands when in doubt about which shade best accords with the suit.

"Drab" is a cruel, but not necessarily hopeless, word with which to describe any one, for the colorless hair, eye, complexion and even expression, can be noticeably brightened by the right sort of gowning. Such a costume for the fair girl is sketched in the lower right-hand corner of this page. The skirt is of pebble gray crêpe de Chine, faintly figured with blue and slightly draped to reveal a petticoat of plain pebble gray crêpe. The short, slanting tunic of the plain material is draped with a Nazarene blue chiffon fichu, edged with chiffon-bound scallops, and tacked down at the waist-line with one big button. The inner edge of this fichu is finished with a self-turnback; the cross-piece filling the V is of blue satin, and the entire guimpe is of blue point d'esprit over gray. The tagal pebble-hued hat has a gray aigrette plume in a base of Nazarene blue, which deepens the lurking azure shade in the "drab" girl's eyes.

The little Directoire collar tab of rich blue placed at the top of the lace stock is an eye-deepening, complexion-brightening touch. This touch of color with the magic effect is often introduced through the medium of the fichus. The broad foundation bands, instead of being of lace, are of cerise, emerald, mauve, yellow or azure velvet ribbon, and to their outer edges are attached deep frills of fine lace, edged with a narrow fold of silver net and fastened at the waist-line, both back and front, with silver tissue buckles. A color-toned fichu which is exceedingly novel is of pin-spot Breton net, bordered with fine lace insertion, kilted with frills of net and piped at each seam or joining of fabrics with cerise satin.



A fetching little domestic touch is bestowed upon this costume by the ornamental tablier

THE ORNAMENTAL LITTLE TABLIER

For the want of a better name, it is called the tablier, that little square of knife-plaited cream lace, finished at either side with tabs of black-embroidered white satin, that depends from the front of the rayon satin visiting costume shown in the middle of this page. The rayon, soft of texture and light of weight, is in the elusive, purplish black of the luscious Concord grape, and most of this material is used in the skirt which is double, of round length and shirred into the waist-band. The effect of the blouse is white as the single black chiffon drapings plainly reveal the embroidered black design on the white satin foundation. The guimpe is of sheer white lace; and the mousquetaire sleeves are of black chiffon laid at the inner side in tiny tucks to give sufficient spring to the outer or elbow side of the arm, and finished at the wrist with a deep frill of knife-plaited white lace. A black-piped white satin narrow girdle encircling the waist shows only at the back of the gown, where it holds



Gray and blue judiciously combined will remove the stigma of "drabness" from her to whom it applies



The jackets remain short, but a lengthening effect is obtained by a correlation of coat and skirt trimming

down the shoulder drapings of black chiffon which continue into filmy sash ends. The huge picture hat is of black crin, with a brim that turns up all round, and a loose cluster of white ostrich feathers, outlined with black aigrettes, is placed near the back.

FOR THE UNCORSETED WOMAN

The prevailing straight lines have led to the abolishment of the corset entirely by some women and for these is designed the black liberty satin gown of Oriental character illustrated at the right of this page. The exceedingly long and very much bloused waist of indistinct outline is partially overlapped by yards of the satin swathed about the hips in true far eastern fashion. Below this drapery the side-split skirt is swung from a deep yoke, and under that is another skirt of cerise satin, worn in deference to the American prejudice against exposing a lower limb, which in this instance should be encased in a long red silk stocking and ornamented with a gold anklet. The bracelet is cleverly suggested on the cerise petticoat, although, perforce, worked out in gold thread embroidery. Black as this gown may be correctly termed, it is not of somber effect, for in addition to its steel buttons and steel embroideries, the side split of the skirt is topped by a big flower of cerise wool; the revers turning back from the cream lace chemisette are of cerise satin; the sleeves which at the under side are longer than the upper are flower-embroidered with red worsted, and the black satin slippers have red heels.

TRANSLUCENT RING TRIMMINGS

The velvet and fur evening coat of mid-winter may be discarded in favor of a new wrap, sketched in the middle of this page, of aquamarine blue chiffon encrusted with velvet figures of the same tone, but appearing somewhat deeper because of the texture's weight. Crossing the shoulders in front, the velvet forms an acorn design, half circling a group of translucent aquamarine rings of celluloid. Similar designs worked out with velvet and rings are on the skirt of the wrap. As a protection to the low cut neck may be worn a chiffon ruche, which merges into a scarf that floats over the left shoulder and down the back, and is finished with a fringe of rings. The wide turnback slashed cuffs of plain velvet bring a deep note of blue close to the hands and a narrow fillet of the translucent rings binds the softly coiffed hair.

NEW EFFECT IN SHORT JACKETS

No up-to-date tailor would dream of omitting the new lengthening effect on short-coated suits. As exemplified in the first drawing on this page, the effect is obtained by malachite green satin pipings and black taffeta ball buttons which define the straight side of the lap-over section upon the narrow, straightly-cut *trotteur* skirt and the saucy-looking little coat. About the neck of the jacket of this black taffeta suit is an inch-wide turnback of green satin, which partially overlaps the waistcoat of green-striped white cotton rep that fastens with three crystal buttons sewed through with green silk and is worn above a square-necked finely plaited white linen blouse having a white net chemisette and stock. The black taffeta toque, draped into a single big bow at the front, has a turnback brim of malachite-colored Milan braid, running high at the left, so that viewed from one side the hat is apparently all-green and from the other side, all-black.

THE IRREGULAR OUTLINES

Many of the garments noticed at the functions within the past month are irregular in outline. This vagary was especially marked recently in a gown worn by a charming diner at the Vanderbilt Hotel. Black chiffon was mounted upon a white satin slip elaborately embroidered with black and studded with jets. The tunic, longer at sides and back than at front and edged with jet fringe, fastened invisibly at the back, although apparently it closed in front with tiny jet buttons and prominently worked buttonholes. The sleeves of black Chantilly lace, starting from low armholes, had deep cuffs of elaborately jetted chiffon, and the edge of the knee-deep flounce of black Chantilly over white lace brushed the toes of small feet encased in white silk hose and black patent kid slippers. The black horsehair hat worn above this "magpie" confection was partially hidden by black, white and scarlet Paradise plumage.



Transparent rings, enclosed by a velvet acorn design, form a novel ornamentation

EARLY SPRING FABRICS

"THE general outlook is strikingly similar to that of last season and there are few novelties to chronicle"—so runs the latest fabric report. This sounds rather uninteresting, but as a matter of fact it serves to concentrate attention on not only what is called new, but also on the revival, elaboration and recoloring of well-known favorites, which unblushingly shoulder themselves again into first place, and in many instances rival the new aspirants for favor. One of the most striking examples of this is seen in the border, which alone would afford ample material for an article, for it appears in every style, price and fabric, for the coming season.

SILK, THE FABRIC PAR EXCELLENCE

The most emphatic word from Paris is Fashion's unqualified endorsement of silk, and this is doubly welcome because she also graciously specifies just what kind, weight and style is to be used for each separate class of costume. First and most decided is the coming vogue of the tailleur in heavy weight silks. One importing house is showing a line of silk suitings which at first glance one would say was the same as the "silk serge" that was worn last year, but though the appearance is undoubtedly similar there is a decided difference in texture, this season's being heavier and firmer in weave. The majority of these suitings, whether of silk, wool or cotton, show either one or both of the two features specially marked for favor—the cord or the diagonal. White is to be first favorite for every fabric in suits, and though often in the perennial black and white, or "magpie" it will also be used without a mixture in the most exclusive models. Taken in more explicit detail, there are heavy white serge-like silks with a raised white cord, and the same ground with a narrow stripe of black or navy blue. Another style has a very smart two-toned effect of black and white in diagonal cords, and there are also some good-looking cheviot effects with a hair-line of color running through the weave. A handsome pattern is of heavy, rather flat wale, black silk, with a hair-line diagonal stripe of white running through it.

Silk will also play a most prominent part in dress costumes for both house and street, as demonstrated by its popularity for southern wear. A beautiful shadow or watered brocade effect is shown in all colors and styles. Another effect that is lovely is one of lace, in which a printed pattern overlays the design with almost exactly the effect of black lace on light colors, or of white on dark. It is impossible to give any idea of the most favored patterns, for every possible variety is shown. There are tiny pinhead dots and some as large as a silver dollar; there are broad stripes and hair-line stripes, and all sorts of conventional patterns, but very few flower designs.

WOOLENS AND SERGES

Woolens are also brought out in a beauty and variety of design that are almost as handsome as the silk. One of the prettiest examples of the new corded woolens is a black diagonal with a raised cord in blue, tan or purple, and another equally smart has a flat Bedford cord of color on a black ground. There is a full range of colors in the regular Bedford cords in flat plain colors which will have almost first place in the new fabrics for spring.

Outside of the cords there are some extremely smart mannish cloths which have a very heavy appearance for spring weight cloth, but as this is owing to the weave and not to the thickness, it only tends to highten the desired effect of a man's suiting that is very much sought after this spring. The "herringbone" is strongly evident in many of the most favored styles, and there seems to be a great popularity of soft, brownish tints, although Paris emphatically tells us that all-white will be the thing even before the coming warm weather. Serge, especially in navy blue, is again in great demand. The most desirable weaves are in a loose basket style with a rough, hairy finish. There are also a great many fancy light-weight cloths in all the new colors, and a very decided revival of broadcloth in high finish and generally in a rather delicate tone of color. Mohair is to be extremely fashionable, and here the cord is at its prettiest, and is shown in a variety of effects. There are also some beautiful plaid, check and striped mohairs in two-toned, undertone and straight regular styles.

WARM WEATHER MATERIALS

Although it was predicted that mesh fabrics would take the place of organdies, dimities and lawns, the prospect seems rather to have changed, and many of these have a very excellent chance of gaining great favor. This is due probably to the fact that the latest designs in thin cottons are of exceptional beauty, and look too tempting to be turned down. Organdie, to be sure, is not so much in evidence, but that is the only one of the dainty materials that retires without a struggle for recognition. Black figures quite extensively in their color schemes, one pretty example being a dull "velvet" black lawn with a pattern of pink roses on a white ground. Dotted muslins in many varieties are greatly used for débutante frocks.

Lace, coarse and heavy enough for a curtain, shadow styles, baby Irish lace, and Venise will trim the spring and summer fabrics. Wide ecclesiastical filet lace appears on the newest lingerie gowns.

The one-piece dress this season is to be made of rather finer materials, such as shirting, with a trimming of narrow tape in embroidered effect. These narrow machine-embroidered bandings will be much used in all the new colors.



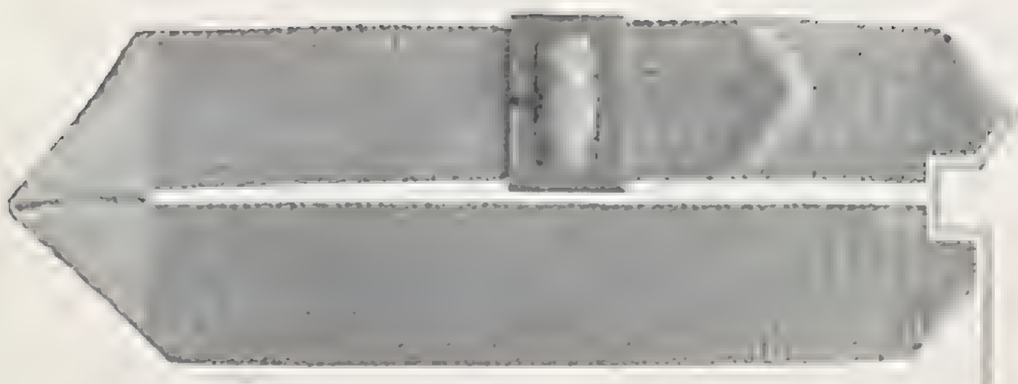
A dinner gown for the uncorseted woman that is daringly Oriental in conception



TWO CLEVER LITTLE CLOTH STREET GOWNS AND ONE OF THE NEW TAFFETA FROCKS WHICH ARE LIKELY TO BECOME A SPRING CRAZE

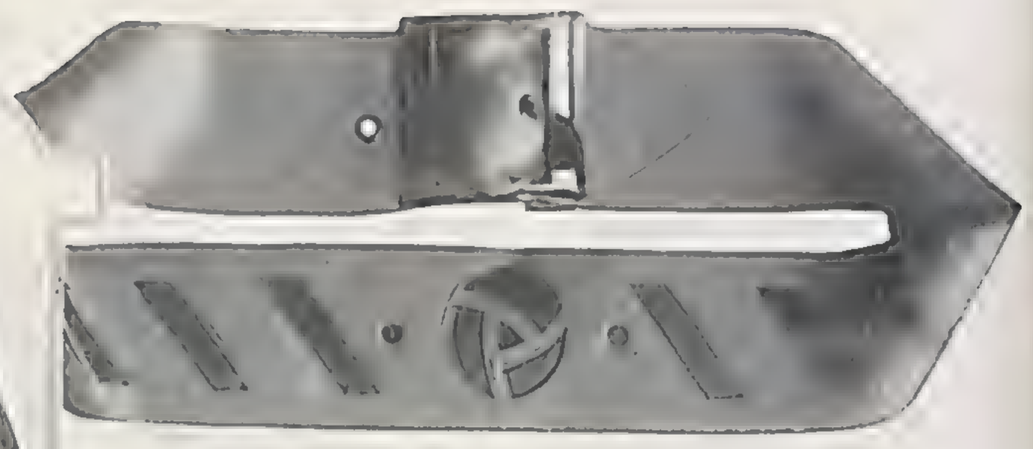
From Wanamaker

For descriptions and reverse views see page 74



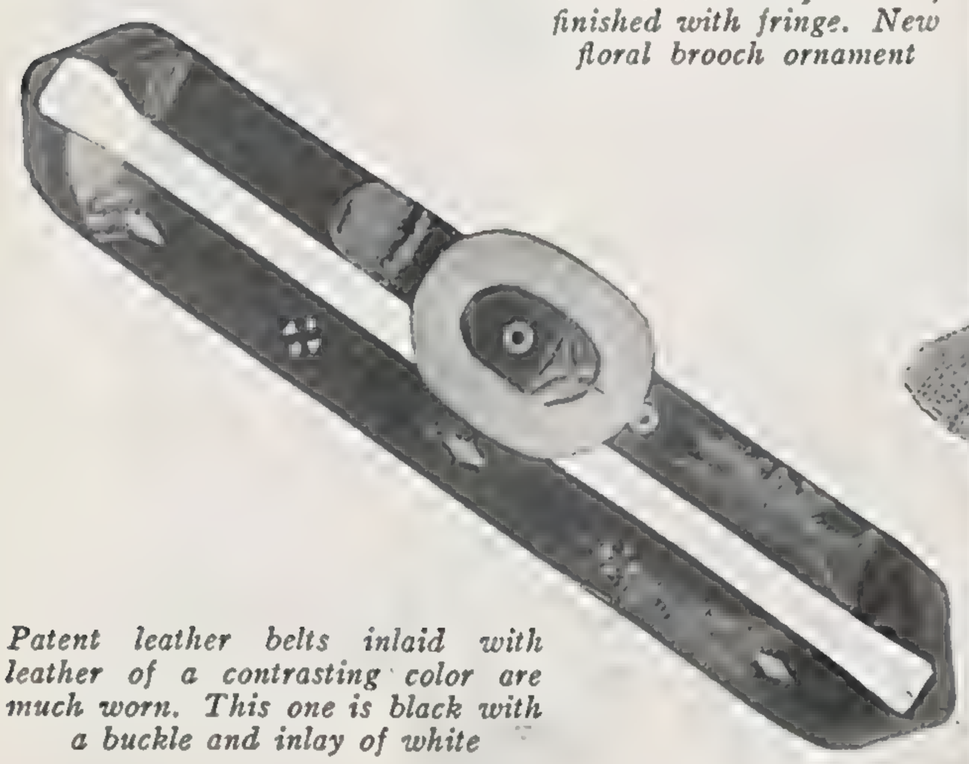
Macramé belting is admirable for summer wear. The belts shown on this page are from Mack and Potter





A soft gray leather belt inlaid with gun-metal kid and fastening with a gun-metal buckle

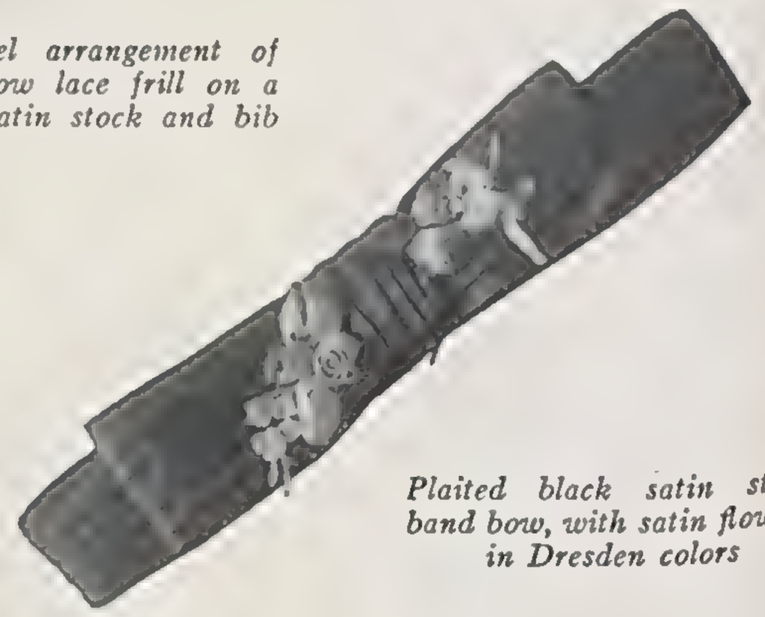
Shadow lace, fringe-edged stock and rabat, veiled with black Alençon tulle, finished with fringe. New floral brooch ornament



Patent leather belts inlaid with leather of a contrasting color are much worn. This one is black with a buckle and inlay of white



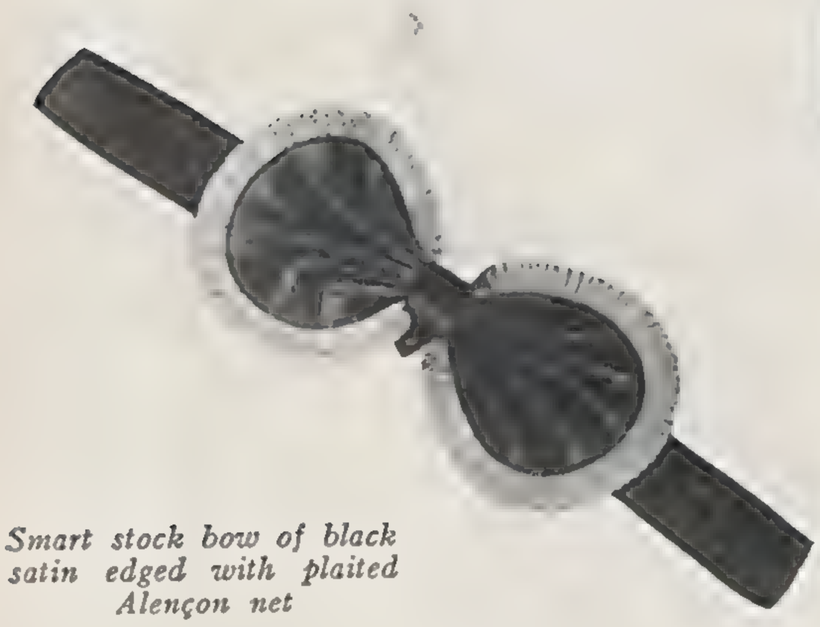
A novel arrangement of a shadow lace frill on a black satin stock and bib



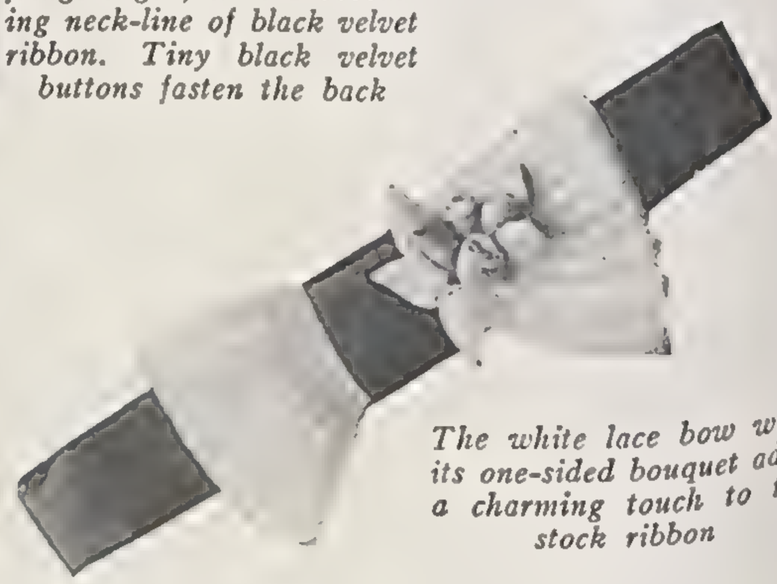
Plaited black satin stock band bow, with satin flowers in Dresden colors



Lovely fichu of Lierre lace, fringe-edged, with a becoming neck-line of black velvet ribbon. Tiny black velvet buttons fasten the back



Smart stock bow of black satin edged with plaited Alençon net

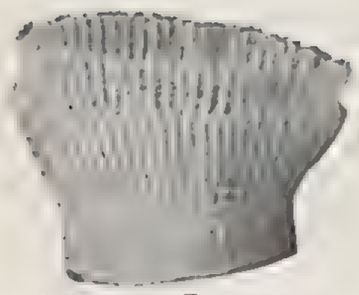


The white lace bow with its one-sided bouquet adds a charming touch to the stock ribbon



Soft stock and rabat of hand-embroidered batiste and Valenciennes

NECKWEAR FROM LORD & TAYLOR



Plaited German Valenciennes cuffs to match the stock shown above

BELTS ARE RETURNING TO FAVOR, JABOTS ARE SQUARE AND ARE WORN DIRECTLY IN FRONT— FANCY STOCK BANDS ARE SMART, AND SLEEVE FRILLS ARE THE CORRECT FINISH TO LONG SLEEVES



The cuff band is sewed inside the sleeve, the frills fall over the hand



SMART FASHIONS *for* LIMITED INCOMES

The Blouse, Which Gives More Variety at Less Expense Than Any Other Mode of Gowning, Marks the Culmination of Its Triumph with Developments of Exceeding Originality and Charm

It is interesting to note how the latest arrivals in simple lingerie blouses are handled

FOR some weeks now we have had a chance to look over the new spring and summer models, for all up-to-date shops are showing outfits for the winter sojourns in warm climes, and these are a fair indication of the modes summer will bring us. It is a real delight to the woman of limited means to see what lovely blouses to wear with linen or serge suits are being offered, for these give more variety at less expense than any other mode of gowning. Their simplicity and originality has this year attained the greatest possible distinction.

A BLOUSE THAT OWES ALL TO ITS CUT

With a white serge suit nothing looks better than a blouse of rough white silk of Oriental character. A quality coarser and heavier than pongee, but without the usual knotty, uneven surface which soils and rubs quickly, is best. The rather severe, tailored lines of the waist in the upper right-hand corner are excellent; the diagonal arrangement is new and out of the common. No matter what fashion reports say to the contrary, it is safe to say that women will continue to wear low collars during the warm season; cream Valenciennes lace is used for this low collar and for the cuffs and frills. If one does not possess or expect to possess a white serge suit (and it is one of the last purchases for a limited income), one could develop this waist in linen, either as a separate blouse or as the bodice of a gown. There is a lovely shade of gray in French linen that would be attractive for this model, or it would be a good design for a foulard or taffeta waist to wear with a serge skirt.

Very informal is the blouse in the upper left-hand corner. It is of white handkerchief linen with a cross-tucked front, on either side of which are Cluny insertions. The hemstitched collar and cuffs have a frill of Valenciennes, and the big, soft tie is of taffeta.

The conventional tucked lingerie model is always in demand in summer, and it is interesting to see just how the latest arrivals are handled. There is one marked change; the ubiquitous, one-sided jabot is doomed, for which we may well give thanks, since it was a fashion that was copied in the cheapest imitations. In its place we have the pretty little double frill exemplified in the lower left-hand sketch. It is made with numerous tucks and bordered with filet lace. The waist itself has two groups of three tucks each on each side of the front closing; from beneath the jabot similar groups continue to the belt. Irish crochet marks the armhole and the joining of the cuff. The black cravat at the throat consists of a double thickness of chiffon. This blouse is shown by one of the leading houses where one is sure of getting the latest Paris models in the finest of French handwork.



Here we have proof of the passing of the side frill and a suggestion of its successor

Considerable originality is shown in the designing of the central waist on this page. The sleeves follow the new dropped shoulder lines and then continue severely plain to just above the wrist, where they stop short to allow a tiny, tight cuff of cream lace to peep out. The opening on the left side is marked by a series of crosswise buttonholes, through which runs a silk cord, strung with green and blue Venetian beads. The waist is that pale tan known as biscuit, and the lace frills at the neck are just a shade or two lighter.

RADICAL CHANGES IN THE JABOT

The lower right-hand sketch shows a blouse unlike anything we have had before. Rather severe, for there is no trimming save the line of hemstitching and the buttonholes in cuffs and collar to hold white, crochet links, it is none the less altogether charming. The bodice itself is of sage-green linen; the sleeves are put in with a line of fancy stitching. The belt is of green suède, buckling under a small square of the leather. Even daintier, if possible, than the white linen trimmings shown here would be white Alençon tulle, which, instead of hemstitching, would have a tiny insertion of Irish crochet in a ladder stitch not more than a quarter of an inch wide. The broad jabot is in the newest shape, which marks a radical change from the styles that have been formerly worn. Apropos of jabots, it is well to know how best to preserve their freshness and chic by the best mode of laundering. If the plaits are carefully folded down and stitched several times on a chain-stitch machine before sending the jabot to the laundry, one can be sure of retaining its original shape and plaiting. Beginning with a row of stitching one inch from the outer band, repeat the stitching at intervals of an inch, running it the full length of the ruffle. After it is laundered this stitching may be easily pulled out. Use a coarse stitch and No. 100 cotton.



A long, lace-cuffed sleeve, quite charming enough to win its way to popular favor



An original arrangement of diagonal lines, which are softened by insets of Valenciennes

CUFFS FOR THE LONG SLEEVE

The silk blouse, shown in the center of page 38, is just the sort of waist adaptable to many uses. It would be pretty in taffeta, which must, of course, be in the two-toned effect. These are extremely smart, whereas the old-fashioned, plain taffeta is hopelessly out of date. One of the colors of the changeable taffeta would be used in a plain silk for trimming. A little, straight cuff of the plain silk peeps from under a turnback cuff of the changeable taffeta, which is fastened with plain silk link buttons. Stitchings carry out the color scheme. There is no trimming on the high collar of double Alençon tulle.

Now that the persistent long sleeve is once more coming into its own, we are having many little developments in cuffs to brighten its plain length. Cuffs of white lawn with applied bands of color



Blouse exploiting the radical change in the jabot's shape and a pretty way of attaching it



Showing the combination of two materials or two colors which marks the tailleur of the moment

are quite new and add a touch of gaiety. A good idea for such a cuff is to finish its edges with pale canary-colored bands which are joined to the sheer white batiste with a fancy stitch; a center strip of lace matches the colored bands. The cuff fastens under flat buttons and a little bow of black satin, which is just a touch needed to give chic.

TWO SUITS FOR EARLY SPRING

A suit for early spring in a gray-green, light-weight ratine with hem, collars and cuffs of plain green cloth is that shown in the lower corner of this page. It would also look well in two shades of pongee or linen. The tunic skirt is slit up and finished with six buttons at the hem. The suit is distinctly in the mode, but conventional enough to prove becoming to the average figure. The hat is a broad, rolling shape of hand-sewn tan straw.

Very graceful and smart is the suit in the upper corner, a model in Wedgwood blue linen just imported. Down the front of the skirt runs a loose tuck, which at the knees has a little plait to give a slight bit of drapery. The coat is of medium length and cut with a chic slant on the sides. Plaited frills of fine linen are hand-scalloped and dotted in a color to match the costume. Quite new is the pointed hat in blue straw with its black satin bow and big, pink rose. The bag is of linen to match the suit.

A PRACTICAL TUNIC

It may be that in the dark recesses of the wardrobe there is an old satin evening gown in some shade of rose or pink that will not bear close inspection, and if worn at all, must be covered in chiffon or fine marquisette. The smart combination to put with it is dark blue. Many of the models at high-priced dressmakers show a marine tunic over any shade of pink from pale rose to watermelon or raspberry. The treatment is a good one, as the gleam of light color under the blue redeems it from too great soberness, and yet one has a most serviceable gown for constant wear. One particularly lovely model had a diagonal drapery of the blue chiffon sloping up to the left side, where it was caught with a large, dark blue velvet rose. The satin petticoat was covered to the hem with a straight breadth of the chiffon. No trimming was used at the neck and sleeves, save a row of blue beads that shaded to rose color. Other excellent coverings for a satin of this description are brown, pansy color or prelate purple.

ON THE SUBJECT OF NÉGLIGÉES

There is no reason why one should be bereft of all the little touches that go to make a dainty wardrobe just because the purse is small. We often fail to make things as attractive as they might be because we do not realize how little is needed to give them charm. A short time ago there was exhibited at one of the large shops a wonderful tea gown, so delicate and exquisite that it was secluded in a case all by itself. Despite the pale pink chiffon, satin and filmy lace that went to its making, its greatest beauty was the arrangement of a ribbon girdle and sashes, with pink rosebuds. The girdle was brought around from under the arms and tied in a huge bow under the bust. From the sides of the waist were carried down pieces that almost joined at the middle back; the space between was bridged by a cross band of the ribbon, finished by loops at one end and at the other by a cluster of roses. The ribbon sashes were caught with the flowers just below the line of the knees. One can easily imagine how pretty this was, and a little effort will enable any of us to arrange our own simple tea gown in the same way. An unlimited choice of artificial flowers is offered, for they have now reached a stage of incredible perfection and variety.



Showing the fad for a mannish little cuff emerging from the long sleeve, which has again returned

THE LAUNDERED MATINÉE

The nicest sort of dressing jacket for a limited income is one that can be easily and economically cleansed, and so we may have to forego the ravishing concoctions of silk and satin with furbelows and frills of lace. But nevertheless we can have something equally dainty, if not so elaborate, which can be done up by the home laundress as often as necessary. The outside of the jacket is muslin, anywhere in price and quality from fine handkerchief linen down to a nainsook that costs not more than 30 cents or 35 cents a yard. On this may be used hand-embroidery or scalloped edgings if one has the time to work them, and if not, substitute a three-inch edging of imitation filet or Valenciennes lace, either of which launders well. Then, as lining, use rose-pink China silk, or any preferred color, which will wash as well as the outside. For really cold weather add a yoke of albatross or flannel across the shoulders and chest. Trim it much or little with wash ribbon to match the lining, and the result will be a matinée that will never deteriorate into half-dirty finery, but succeed in always being pretty.

THE ART OF REINFORCEMENT

This is the time of year to restock in underclothes, and it is well worth while to give all bodices of combinations and corset-covers a treatment of patches under the arms, where they are most likely to wear out. To patch before the hole comes is a stitch-in-time method that works splendidly, for then, instead of an odd-shaped patch to fit a particular hole, there is a symmetrical reinforcement that is in no way unsightly. In fact, several makers of underclothes-to-measure have adopted this method in their workrooms.

SERVICEABLE AND DAINTY NIGHTGOWN

Even if one can afford expensive embroidered and lace-trimmed nightgowns, it is wise to save the perishable materials from everyday wear, for no matter how careful the washing, lace and handkerchief linen or lawn soon give out. But the simplest kind of model, though serviceable, need not be unattractive. For instance, there is a French gown that can be bought at the shops for $3.75, or made for almost nothing at home. The material is of medium weight, certainly not coarse, and yet not easily worn out. The round, low neck is finished with a double fold of the material, on which there are two rows of hand-made dots. Through the fold runs a ribbon, which ties in a bow at the front, and there is a tiny French beading to join the trimming to the body of the gown. At the front is a yoke four or five inches deep, on which there are tiny tucks in groups of two, with the dots running down between. The elbow sleeves are trimmed in the same way as the yoke. It takes five yards of 36-inch material, the quality varying with the capacity of one's purse, but a nice nainsook can be had at 30 cents a yard, and as beading and ribbon come to very little, the gown will cost about $1.75 if made at home.

HINTS FOR SUMMER ACCESSORIES

Smart accessories are not of necessity expensive, for once in a while we find a Paris fad that can be duplicated with small expenditure of time and money, even by the least deft-fingered of us. For instance, a lovely scarf can be made of a three-yard length of changeable taffeta in brilliant green with a frosty sheen. This is trimmed with a three-inch, black velvet ribbon, half of which turns over on each side—a wonderfully attractive scarf which goes with almost any gown from a somber black to a gay blue or pink and has the added value of being much warmer than the usual crêpe de Chine scarf.

A pretty auto veil may be made by taking two veils of different colors and of the same size, and basting the hem together. Then at intervals of half an inch sew tiny beads around the edge. This holds the two veils together and gives a very "French" touch. Effective combinations are a light blue and a dark green veil sewed together with tiny steel beads, or a lavender and white one, attached with tiny pearls.

When buying buttons for the side opening of a linen skirt, it is well to remember that water ruins those of pearl. It is best to get the kind which men use in their white waistcoats; these have a wire shank at the back, so the buttons may be easily removed before the skirt is laundered. Make tiny eyelets in the skirt, and at the end of long service the buttons will still be bright.



One extreme of the two spring types—wide brim and flat crown, fitting low over the face

TENDENCIES IN SPRING HATS

Hats this season must be low and wide or narrow and high. Toques show extreme hight of crown and fit snugly about the face. The hat sketched above is of the other type—extremely wide, with a low, round crown—made of white Milan, faced with black velvet and trimmed with a broad band of black velvet caught under three faded pink roses.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order the patterns of models published under this department at the special price of $1 for a separate skirt, jacket or bodice; $2 for a long coat, whole suit or gown, in the stock sizes.



The smart outlines of the coat are accented by the parallel lines of the set-in sleeve panel



The red embroidery is effectively offset by the black satin bands. White crochet buttons finish the girdle and overlapping skirt



Blue and black striped charmeuse draped over black velvet with a deep round collar of Chantilly lace. The sleeves are worth noting



The pearl and crystal tunic is the sole trimming of this charming evening gown and the feather hair ornament is in harmony

THESE MODELS OBTAIN THEIR CHIC NOT BY ANY INTRICACY OF TRIMMING

OR DRAPING, BUT BY SIMPLY ADHERING TO OBVIOUSLY GRACEFUL LINES

Models by Rivain et Cie

SEEN IN THE SHOPS

Purchasing the Spring Street Clothes and Hats —French Pottery as Bridge Prizes—Little Shops Where Frills and Buttons Receive Special Attention

EVERY vestige of winter disappears when one leaves the cold and windy street and enters any of the large shops. There spring is well advanced and the array of light weight clothes makes one long for the balmy days when heavy wraps can be thrown aside and the purchases that are now being made can be worn with comfort and appropriateness.

The suit is usually the first problem, and many of the weary hours usually spent in toiling through the stock of shop after shop may be saved by first going to a certain large Fifth Avenue establishment which fulfills the expectations prompted by its attractive window display. In this shop only the best models are shown, yet the prices remain moderate.

A PAQUIN WORSTED MODEL

One smart suit is illustrated in the first drawing on this page that is a reproduction of a Paquin model and costs but $65. Made of worsted in the ever-popular black and white combination, the jacket is constructed on the new graceful cut-away lines. In back a belt of black velvet holds in a slight fullness above the high waist-line, but below the material is plain. Much the same effect is produced in front, as a few gathers at the waist are needed to give the fullness over the bust. The most striking feature is the collar of black velvet. This is rounded in back, but in front the revers meet and continue to the waist-line where they broaden out at right angles and are finished with a small buckle effect of black and white worsted. A single black shell button fastens the coat at the waist-line. A touch of old rose silk is introduced on the collar and repeated on the sleeves, the cuffs being made of this lovely shade set off by a triangular piece of black velvet. The sleeves are otherwise plain but for two black shell buttons and false velvet buttonholes. The skirt is hung from a high inside straight belt narrow and plain in back, but with an overskirt effect introduced in front and three buttons and loops on the right side. This is unmistakably a French suit, well-made and finished, and priced exceedingly low.

The chic hat worn with it may be obtained in the same shop. It is a close-fitting turban made of violet maline and covered with violets. A jaunty touch is given by a bouquet of velvet roses, shading from the American beauty to the deep rose. A band of maline softens the line around the lace, and completes one of Virot's most alluring models. Price, $35.

A SEVERE TAILOR-MADE

A strictly tailored suit is pictured in the third sketch. It is made of black and white diagonal worsted, and trimmed solely by white revers and cuffs. The straight coat, seamless in back and slightly fitted over the bust, is fastened by a single white button. The sleeves are set into the armhole without any fullness and have turnback cuffs. The skirt is plain with a panel box plait in back, which gives a greater width around the feet, and relieving the severity in front is a stitched seam on the left side. The jacket is lined with pearl gray silk, and is well-tailored in every respect. Price, $60.

One of Georgette's new models is shown on the same figure. It is a fascinating sailor with a rolling brim, made of fine hemp of a deep shade of violet, faced with a two-inch band of the hemp and purple crêpe. Applied around the crown are natural looking fuchsia shading from cerise to purple. Priced at $30.

A NEW LONG COAT

An attractive new coat, reproduced in the second illustration, has charming lines and is becoming, almost without exception, to all ages and sizes. The material is a blue-gray mixture with a soft pastel shade of blue cloth for the deep cuffs and oddly shaped revers, which start from two buttons at the back of the neck and broaden gradually until they reach the waist-line. Here the coat is fastened by a button of the material with a center of blue. The back is in one piece, and a high-waisted effect is obtained by a belt of the material which is braided and finished on each end by a button. The sleeves are eased into the armhole and have a deep cuff with four small buttons. This model may be bought in several different colors and materials for the same price, which is $35.

The hat is of rough green straw, faced with taffeta. Around the high crown is a pheasant's breast dotted with mercury, having a fantasie in the center front. This is an excellent hat with which to start the season, as it is smart and effective but not too extreme and costs only $25.



A warm weather street dress surmounted by one of the tam o'shanter shapes



Violet and rose toque, rose-trimmed black and white suit —an ensemble that will make instant appeal



A coat of slender lines for cool spring days, and a serviceable hat, trimmed with bright-hued feathers



The severe tailor-made at its best. A stunning Georgette sailor encircled with cerise and purple fuchsia

FOR THE FIRST WARM DAYS

Then one needs a street costume that can be worn without a coat, and these may be bought in a variety of materials, models and prices. One of exceptional value is sketched in the fourth drawing. Navy blue crêpe météore is the material used, with trimmings of white messaline and pearl buttons. The bodice is made on the kimono pattern with the set-in sleeve, having in the center front an inset of white messaline with pearl buttons and blue loops. A collar of imitation Cluny lace makes an attractive finish for the collarless neck. The skirt is narrow and has an open panel in the center front edged with pearl buttons and piped with white messaline. A girdle of folds of the crêpe météore

(*Continued on page* 56)



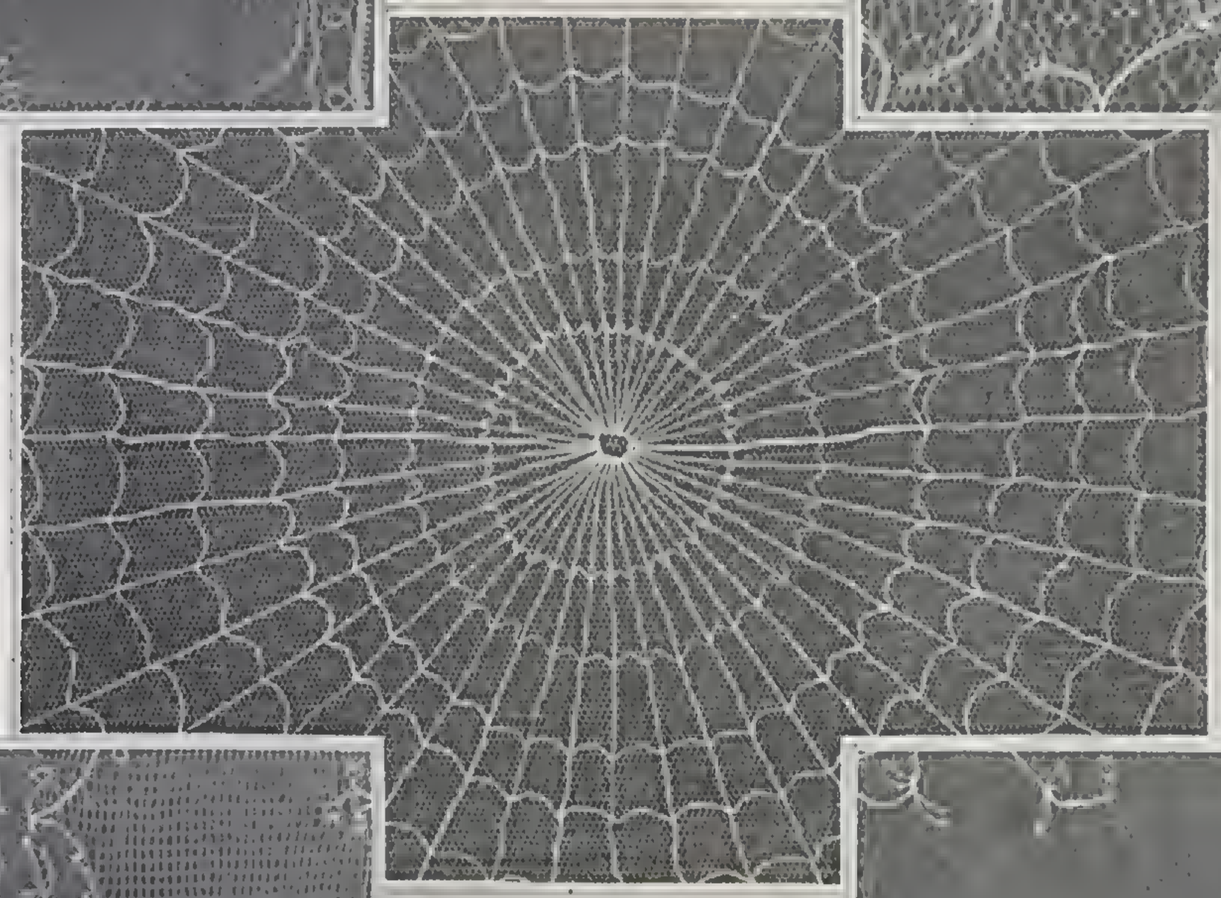
Made veil of cobweb mesh with a hand-run silk thread design



An inlay of Dresden silk, banded with black velvet, on a white silk parasol veiled with tucked black chiffon



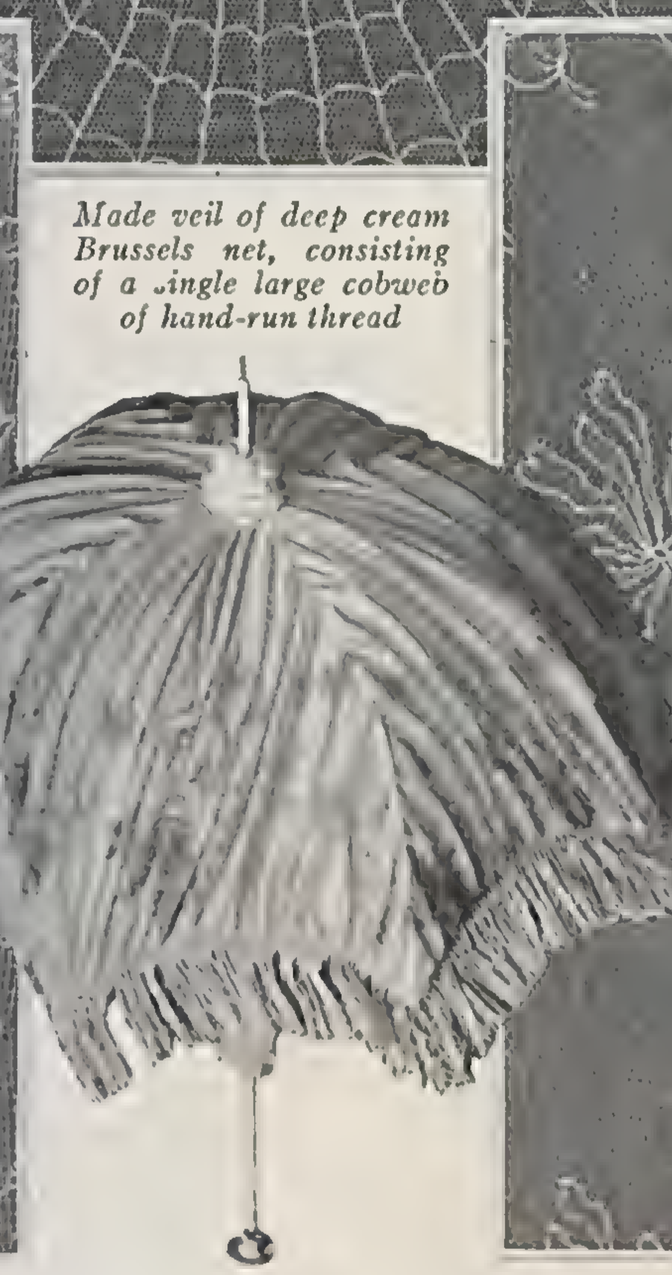
An attractive veiling purchased by the yard in colors and black



Made veil of deep cream Brussels net, consisting of a single large cobweb of hand-run thread



A charming leaf pattern on a filet mesh, sold by the yard in black and colors



Shirred white silk parasol veiled with Pompadour chiffon and edged with cream fringe



Black and white shadow veil of web-like texture that may be purchased by the yard

From Lord & Taylor

THE NEWEST PARASOLS AND SOME BECOMING VEILS TO WEAR UNDERNEATH THEM



FEMININE NECESSITY IS THE MOTHER OF SOME INGENIOUS INVENTIONS IN UNDERWEAR: THE CULOTTE AND THE OPERA UNDERSLIP—SOME FAMILIAR MODELS WITH NEW TRIMMINGS

For descriptions see page 74

FROM OTTILIE BRAND



Tailored hat of black Milan straw with the single-stemmed ostrich fancy which will be modish this spring. From Knox



White Milan straw faced with black velvet and draped with Valenciennes caught under pink moss roses. From Phipps

The demure bonnet of 1860 developed in maroon taffeta, shot with gold, is trimmed with matching velvet wall flowers



This old rose chip, trimmed with a plaited black satin bow, displays the hight of crown which characterizes the spring models. From Knox



The small cut above shows a mixed straw in red, green and yellow, faced with dark green velvet

THE QUAINTNESS THAT ASSUMES FICHU AND BONNET WILL BE A KEYNOTE OF SUMMER GOWNING—SMALL HATS AND TOQUES OF THE EARLY SEASON ARE SPARSELY TRIMMED

THE YOUNGER GENERATION

Very New, Very French Designings in Party Frocks Show That the Materials May be Rich if the Lines be Simple and Flat



Pipings of a bright color give the new season's stamp to wee tub frocks

A RECENT children's party offered many suggestions for the dainty dressing of small girls. The young hostess, the burden of whose responsibility had been shifted to the more capable shoulders of a trained young woman who provided all manner of delightful entertainment for the guests, made a lovely picture in her simple frock of fine, white piqué with its baby waist and deep, curving, panel insets of the finest embroidery. This is sketched to the right of the middle figure. The waist was sashed high in rose satin ribbon forming a looped bow on one side of the back. Crossing sections of the embroidery were set in surplice-wise above the sash to form a seeming continuation of the skirt panel.

One child, who charmingly executed several intricate fancy dances, wore a simple frock of palest blue chiffon voile, finely tucked. This is shown in the upper right-hand corner. The yoke and cuffs were of fine, baby Irish lace. The waist was of the simplest designing, but the skirt showed a novel arrangement of panels—a square, bib-like piece, back and front, which was of the plain voile bordered with fine hemstitching. An airy fullness was given to the skirt by a finely tucked flounce some ten inches deep, which was attached to the equally finely tucked skirt by a row of small white crochet buttons. The waist was girdled high in blue satin and finished at the side front with a sash terminating with a rounding motif of baby Irish lace.

PARTY FROCK FOR A YOUNG GIRL

Pictured in the center of the page is the dainty gown worn by the sixteen-year-old sister of the hostess. It was carried out in exquisite orchid tones—the material was a delicate shade of pale yellow and the sash was mauve satin. The round tucker was of allover carrickmacross lace frilled at the neck-line with deep, écru Valenciennes. The simple bodice was very girlish with the soft fullness, given by fine tucks which followed the round yoke line, caught into the rounding, lace insets. The kimono sleeves were shirred into the outer seam and finished with an edging of the Valenciennes. Two lace-trimmed ruffles, the lower one set above a deep hem, gave a simple and dainty finish to the skirt. An original touch was the continuation of the curving lace insets of the waist below the girdle to form a panel trimming for the front of the skirt. The mauve satin sashed the waist high and formed a rosette at one side from which hung streamers, tasseled in dull gold.

THE FROCK OF A LITTLE FRENCH GIRL

One little girl was dressed in a lovely frock brought from her Paris home. This is sketched to the left of the central figure. It was of the finest French piqué combined with exquisite embroidered batiste and St. Gall embroidery. The piqué formed a little tunic that was caught at the shoulders with large buttons and cut in a deep V to within a few inches of the hem, from whence it rounded away over an inset of embroidered batiste, which formed a crescent above the St. Gall embroidery. The armholes of the tunic were cut away from the embroidery sleeves and the deep V was bridged halfway down by a curving section of the piqué. The round yoke of the underdress was of piqué outlined by a shaped band of the St. Gall embroidery. Below this was a round band of the embroidered batiste which filled in the V inset above and below the curved band of piqué. This embroidery was cut in one piece with the long sleeves, which were finished with narrow cuff bands and lace edging. Six embroidered buttons, one at front and back of either shoulder and two trimming the lower end of the deep V, gave a last chic touch. The designing was not of the simplest, but all the outlines were so flat that the effect was quite childish.



Rich in materials and design, the effect is none the less childishly simple



Lace insets in the waist continue below the girdle in a skirt panel trimming



The crossed sections of embroidery seem a continuation of the skirt panels

PRETTY TUB FROCKS

A pretty note in the imported models in children's tub frocks is the piping of color. Very simple and pretty is the little dress of cream-colored crash, piped narrowly in blue linen, which is shown in the left-hand corner. This straight, one-piece frock is belted low with a broad band of the crash having an applied section in front to simulate a buckle which is finished at either side with rows of tiny, linen-covered buttons. The yoke is of baby Irish lace edged at the neck-line with a narrow fold of the blue linen. The lower edge of the yoke, with its pointing side slits, is likewise piped in the blue, and linen-covered buttons form trimming lines for the plastron effect below the lace yoke. The cuffs are also piped and button-trimmed in the blue linen.



A finely tucked flounce breaks the severity of the novel, bib-like panels

PIQUÉS IN COLORED STRIPES

A spring model which is exceptionally good looking is designed in white piqué with stripes of red an inch apart. The frock was made with broad, front and back panels reaching out to the shoulder and forming wide tucks there. The sleeves were three-quarter length, set in defined armholes and banded with cuffs of the piqué with the stripes running horizontally in contrast to the up-and-down stripes of the dress. The same play of lines was reproduced in the low-hung, broad band of piqué which belted the frock at the sides and ran under the broad panels to come out again some three inches from the edges and band the panels across the center.

The only trimming was a two-piece collar of fine French batiste exquisitely embroidered in scallops and sprays of forget-me-nots. A clever and practical feature, entirely original in collars, was effected by having the separate front and back button over the shoulders onto the dress. There were three Irish crochet buttons on each shoulder to which buttoned first, the back collar, a deep square reaching well to the waist-line, then the front, which formed a shallow, pointing outline.



Back views of left-hand frocks

Back views of right-hand frocks

PATTERNS FOR CHILDREN

Vogue will cut patterns of the models shown on this page at the following prices:

Misses' Clothes (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, $3.00; *any part of costume,* $1.50.

Children's Clothes (up to 10 years). Whole dress or long coat, $1.00; *guimpe, blouse or skirt,* 50 *cents.*

SEEN ON THE STAGE

Theatrical Interest Refreshed by the Advent of Many New Plays, Chief of Which are "The Talker" and "The Bird of Paradise"

"THE Talker," by Marion Fairfax, which followed Rose Stahl at the Harris Theatre, has, unfortunately, two or three vital flaws in its construction, which hamper the important idea at the root of the play to a degree all but totally damaging.

These deficiencies could easily be obliterated—at the very least, obscured—and the hope is hereby sent forth that some mighty soul will prevail with Miss Fairfax to obliterate them.

For example, to set them in the order of their importance, the scene at the end of the second act is futile and exasperating, insincere to the point of sheer nonsense, and utterly lacking in the climacteric quality which it should have by every rule of thumb or three.

In it, the husband of the "talker," finding that his sister has eloped with a scoundrel who cannot and will not marry her, turns upon his wife and denounces her furiously because by her constant airing of cheap revolutionary views on society she has poisoned the mind of the little sister, and brought about the ruin of her life. He goes further and declares a very real regret that he has ever brought the talkative wife into his home at all, what with her evil social policies, preached but never practised, and her harum-scarum freeness of speech on what she should consider sacred.

SCENE GOOD IF PREPARED FOR

This would have been an excellent scene if it had been properly prepared for, but it was anything but excellent when what preceded it was not only no preparation for it, but was, on the contrary, an actual contradiction of it. Coming when and how it did, it caused a feeling of weakness and silliness which no amount of enumeration of the play's other fine qualities could wholly offset.

In the first act, Miss Fairfax delineates the character of the "talker," and allows her to run comedy-mad with trashy theories about the sphere and usefulness of women, and the ins and outs of the feminist movement. This would be a competent sub-structure for the scene in question, but for the fact that the author keeps the husband constantly in ignorance of his wife's true beliefs, and by scene after scene, and dialogue after dialogue, she reiterates the fact that of his wife's real heresies, the husband knows nothing. How then can we reconcile ourselves to his denunciation of her for holding them?



Lillian Lorraine, leading woman for Eddie Foy at the Globe Theatre in "Over the River"

All that he is allowed to learn of her, in the presence of the audience, is that she is tired of living in Flatbush and vicinity, and is likewise unminded to exert herself in proper housekeeping. Now sad as it assuredly is to find that one's wife will not remember to send the table-cloths to the laundry, and that her general household deportment "would put an East Side boarding house on the blink in one week," it is hardly fair to infer from such delinquencies that she would carelessly contaminate the mind and morals of a young girl entrusted to her care.

Granted, then, that *Mr. Lenox* could not reasonably have been able to upbraid his wife on such score, we next inquire into his motive for upbraiding her at all. Miss Fairfax has it that his tremendous love for his little sister is the animating cause. And this is just as weak and unsatisfying as all the rest of it, because never once in the first or second acts has there been shown any active love, or even great sympathy, between the husband and his sister. Instead of building towards her climax by emphasizing the intense bond between the two, which would be needed to explain a husband's rancorous jeremiad against his wife, she gives rein to her comic instinct for family bickering, and lets in as little love, and as much comedy, as she possibly can. When, therefore, she wants the strength of love, she finds that she has laughed it all away.

ACTING MUCH TOO HYSTERICAL

The second serious mistake in the play also concerns this scene, not in the way it was written, but in how it was played. Mr. Tully Marshall, an admirable actor, should not be permitted to mar an otherwise splendid performance by a fit of hysterics just at this point. Admitting that the omissions of the play give him a hard road to travel, they still do not excuse him for banishing any remnant of sincerity the scene might have had by whining through it, and behaving generally as if he were an overwrought patient in a psychopathic ward. His voice rose higher and higher, as he grew more and more emotional over the departed sister, and more and more indignant at the garrulous wife, till he seemed as remote as possible from the workaday, commonplace man it had been Miss Fairfax's intention to depict. Then he committed a crowning outrage by setting his teeth viciously into his wrist when his sorrows overbore him. This mannerism in "The City," when Mr. Marshall played an uncontrolled and hysterical drug fiend, was considered a rare instance of symptomic characterization. But he would have difficulty, we think, in justifying its use in "The Talker." In like manner his



Laurette Taylor, in the cast of "The Bird of Paradise," by Richard Watson Tully



Grace George, in a new comedy, "Just to Get Married," at Maxine Elliott's theatre

sobs, indicated by a sharp intake of breath, so far from sounding like a healthy man in trouble, recalled the lax and unrestrained utterance of an hysterique.

Happily these errors of judgment did not predominate in Mr. Marshall's acting. His first and last acts, and that part of the second wherein he was not emotionally affected, were fine as could be.

For his share in the downfall of the second act, it can be said of him, as Arthur Symons once said of a pianist: "He did not so much murder as connive at a suicide."

Apart from this one scene, concerning which we have talked at such inordinate length, "The Talker" is an excellent play, and one well worthy of success. Its idea is fine: the pollution of the innocent by heedless and ill-considered discourse on the fancied evils of society, and how far it lies within woman's power to right them; prattle about the harmlessness of post-marital flirtations, and the essential value of "freedom of the soul." Miss Fairfax ends her first act with as delicate a comedy scene as we have seen this long while, to say nothing of the profound truths she expounds therein. The last act, again, has dignity, and sense, and sequence, and ushers in the regenerated wife with simplicity, and power, and without exaggeration.

MISS LORD'S FINE PERFORMANCE

In this act an astoundingly fine piece of acting came from Miss Pauline Lord, the sister, who till then had served only to test our patience. She swept away from her with one hand the insignificance and lack of color and charm which previously had characterized her, and burst into a scene of pure pathos with an electrifying sincerity to which the audience paid instant homage. Not only did she raise the importance of the rôle she played—a service it greatly needed—she vitalized the entire last act, and gave to "The Talker" the galvanic heart-throb which it lacked. Lillian Albertson, in the title rôle, was neither good nor bad—in fact, hardly indifferent. She set no sail to any wind, and since, therefore, we cannot praise her, we will have the graciousness to withhold our blame. Malcolm Duncan must be thanked for the charm of his little scene in the first act—he was not so good later—and Wilson Day for the pure comedy of a scene in the second. Little Miss Bertha Donn, who played *Cold-in-the-head* in the New Theatre production of "The Blue Bird," was very engaging as *Miss Maud Fells*.

"THE BIRD OF PARADISE"

Mr. Richard Walton Tully wrote "The Bird of Paradise" to prove that there is no regeneration for those who further racial admixtures, and that in race purity alone is there salvation. That is to say, Mr. Tully tried to make a play in proof of this: he succeeded merely in making one that transcribes the life of the Hawaiian islands with singular beauty and a modicum of novelty; and he leaves the race problem just where he found it. In this, we would not be thought to be belittling Mr. Tully's play, for, with all its faults, it remains one of the most alluring productions of the season. We simply deny to the author that he placed his main argument beyond the reach of successful contradiction, or that he did anything at all with it, in fact, except to state its premises.

Race problem plays cannot, in the first place, be of so small a scope as "The Bird of Paradise." Racial intermarriage is a question purely of individual taste, with no large significance, and does not concern the great body social until the second generation. Life in the Hawaiian islands, and marriage with a Kanaka princess, may or may not undo an Anglo-Saxon. It will depend upon the inborn reliability of his own backbone. But "The Bird of Paradise," in which is shown an American who from the beginning is a weakling, and who, after two years' residence on the Puna coast becomes a cad as well, tells no large, general truth. It has no such force as Sheldon's "The Nigger," for instance, which, though intolerably unpleasant, was powerful and universal.

In the Tully play, the American, growing tired of his somnolent expatriation, deserts his Hawaiian wife, and goes back to America, just about the same miserable creature he was when he came. The Kanaka bride bears the brunt of the tragedy, and ends her life in the island volcano. So, probably, would she have done had the man who deserted her been a Kanaka; and so, too, would an American woman, given the right degree of emotionalism, have done if an American husband had been recreant to his responsibilities. Thus, the play proves only that out of the meeting of two individuals who love and grow tired, may come tragedy.

SUB-PLOT NOT SO INTERESTING

Simultaneously with the decline of one American in the play, there is shown the regeneration of another, who years before had "turned native." He is "led up to the light" (blame the author for the phrase) by an American woman. Mr. Tully extracts the racial significance from this by making his reformed American always in full possession of his self-respect and his proper pride. Everything has been done that can be, to make "The Bird of Paradise" an isolated statement of strictly individual cases.

Interwoven with the play's racial theme is the native fanaticism and superstition, which enchains even the little "Christianized" *Luanna*, Bird of Paradise. It is these fantastic beliefs, and that which grows out of them, that make the play enticing. The most impressive moment it has is at the close of the second act, when the venerable priest encompasses *Luanna* with the "death prayer" in punishment of her apostacy.



Rita Jolivet and Fred Eric in the brilliant final act of Knoblauch's "Kismet"

STAGE CRATER NOT DANGEROUS

The end of the play is saved by the most preposterous scenic investiture it has ever been our lot to witness. It is not pleasant to see the suicide of a charming young Hawaiian princess, when she elects to end her life by throwing it into a seething volcano; and if the crater provided by the stage manager had in any remote degree resembled a real volcano the result would have been horrible, and unutterably inartistic. The fraud was so palpable, however, that horror was whisked neatly into the background, and the author's intent was evidenced without any of the ghastly sensations he would have had us suffer had the fluttering red rags done his bidding in picturing Mount Pelee.

What of Hawaii the crater lacked was more than made up for in the other scenes. Especially good effects were got with native dances, and the curious Hawaiian music, which ran as a sort of obligato to the play.

The acting was not remarkable. Miss Laurette Taylor has magnetism, good looks, grace of carriage and intelligence, but her emotional scenes went by default for all that. The long and short of it is that she has not learned how to act. Theodore Roberts and Guy Bates Post worked intelligently with scant material, and Pamela Gaythorne struggled under a ridiculous rôle.

MME. SIMONE'S NEW PLAY

Mme. Simone's return to New York with a new play and a new company warranted more than common interest, and even invited the judgment, made by several distinguished critics, that Mme. Simone herself had turned over a new leaf. We are pleased to record that, in our humble judgment, she did no such tawdry and ridiculous thing. Whatever she is or is not, Mme. Simone is a splendid artist, and it is scarcely creditable that she would come back to New York for the sole purpose of showing that she could have hysterics if she wanted to.

Her play was Maurice Donnay's "Return from Jerusalem," and the translation was an excellent one by Owen Johnson. It called for a shade less restraint that the first of the Bernstein plays in which she appeared here, so that Mme. Simone loosed some of the emotional fury for which she was first renowned. But essentially she was the same, showing far more dexterity in the comedy scenes than in the emotional ones, and still, we think, lacking in that peculiar quality which wrings our tears.

ARNOLD DALY SUPERB

Her company gained much by the addition of Arnold Daly. Moderation is out of the question in praising his performance. It was superb. For the reading of one speech alone he should have a monument erected to him in the middle of Broadway. His elocution in the definition of "nationalism" could not have been bettered by an overtone. His splendid poise, his remarkable dignity, his round, sonorous ring of sincerity—in fact, and in short his performance—were masterly.

Selene Johnson produced a breathless, gasping piece of emotionalism which would have been better if it had enjoyed more restraint. Ivy Troutman, always enchantingly pretty, is improving the quality of her acting.

The play is not particularly interesting, one way or the other. Its anti-Semitic tone gave it a riotous career in Paris.

"A BUTTERFLY ON THE WHEEL"

Mr. Lewis Waller's temperity in bringing over a play with a London company which had already failed in its first transplantation to America, with native players, has been rewarded by the substantial success which attends "A Butterfly on the Wheel." The piece has much to recommend it, but little or none of this credit belongs to the authors, Mr. Edward G. Hemmerde, King's Counsel, and Mr. Francis Neilsen, Member of Parliament. Distinguished as they would appear to be on their native heath, they do not gain lustre by the play they have sent to America to represent them. "A Butterfly on the Wheel" is fair melodrama, with two or three situations which offend the discriminating taste. One scene is deliciously funny. One act has power—the third, which takes place in The Probate, Divorce and Admiralty Division of the High Court of Justice in England. The title does it more than credit. It is just a simple courtroom scene, of which we have already had our fill in America, but it has unmistakably the big, crude dramatic power which holds audiences.

THE ACTING IS DELIGHTFUL

It is in the acting that the charm of Mr. Waller's importation lies. Every member of the company is clever and skilled, and most of them are pleasing to look at. Miss Madge Titheradge, who has the title role, played here by Miss Marie Doro, is a delightful bit of femininity, who held her audience firmly from her very first appearance. She had, besides delicacy, and resource, an unexpected fund of power, out of which she built the courtroom scene up to the very edge of poignant reality.

Sidney Valentine gave her admirable support in that scene, as *Sir Robert Fyffe*, opposing counsel. Evelyn Beerbohm's diction had an alloy of cockneyism which stood him in good stead for comic effect, and his playing possessed true humor. His little idiocies were never allowed to degenerate into low comedy.

MISS GEORGE'S NEW PLAY

Grace George's newest comedy "Just to Get Married," by Cicely Hamilton, is one of those English effusions which will,



Lillian Albertson, leading woman in Marion Fairfax's "The Talker," at the Harris Theatre

not bear transportation. They rely for their effect upon a point of view that is purely English, and not only English, but insular. It may be desperately funny in England for a woman of twenty-nine to be in a panic over her single blessedness. It may be that this fear will justify her in her own eyes and in others, in doing all sorts of useless and dishonorable things. But the point of view does not obtain on this side of the water. The American woman of twenty-nine is neither afraid of not getting married, nor of not being married, and the hocus-pocus of Miss Hamilton's little comedy would surely leave her coldly speculating, if she honored it with any thought at all.

Miss George is a very fine actress, and a deft comedienne. She has a peculiar, potent appeal, which is not precisely magnetism, not precisely femininity—rather, a combination of the two, subtly blended. She has the trick of seeming pathetic more surely than any American actress except Maude Adams, and her sense of humor is of that sort which has an international standing.

Lyn Harding, her leading man, who has been brought over from England for Miss George's support, is pleasing and well versed. It is to be hoped that "Just to Get Married" did not tax his acting strength—it did not seem to, to be fair—for he had next to nothing to do in his part. Such as was there to be done he did well. Lucille Watson is much improved since last season in "The City."

"A GRAIN OF DUST"

Seeing that even under the most roseate conditions it is difficult to make a dramatization of a successful novel, we will not go so far as to say outright that Mr. Louis Evans Shipman calumniates the memory of Mr. David Graham Phillips in "A Grain of Dust," the play in which Mr. James K. Hackett appeared for a brief while at the Criterion Theatre. But without overstepping the boundary line between toleration and mere slothful connivance, we cannot permit the play to go unrebuked. It had only one or two scenes that boasted any strength at all, and the major portion of them were stale, theatrical and bombastic. Mr. Hackett made no apparent effort to rise above the play's mediocrity.

He used two gestures alternately and incessantly, and varied but little from one tone of voice. Then, as if it were not enough that we should have to suffer under Mr. Hackett's own personal poverty of sound and movement, he rehearsed and trained all his company into slightly varying reproductions of himself. Thus we had repetitions of the playful shake of the index finger so much beloved of Mr. Hackett, every time a gesture was forthcoming from any member of the cast. We heard the *vox humana* quality so carefully produced by Mr. Hackett, dragged through assorted imitations from the remainder of the company, and finally we were reduced to praying that if we must have Mr. Hackett as an actor, we provide him with a stern and incorruptible stage manager.

RUTH HALE.

M U S I C

Mr. Harold Bauer Gave Programme of Popular Selections—Miss Katherine Goodson, Soloist with the Kneisel Quartet

THE second recital of the season by Harold Bauer, the most distinguished of the younger pianists, was given at Carnegie Hall on January 17th. The character of the music was much more popular than that of his first recital, and an enormous audience applauded his work. His programme was as follows:

Brahms.....Waltzes, op. 39
Mozart.....Sonata in F major
Allegro
Adagio
Allegro
Cesar Franck..Prelude Aria and Finale
Schumann..... { Kinderscenen / Toccata
Chopin.....Scherzo in C sharp minor

THE KNEISEL QUARTET

The Kneisel Quartet gave the third concert of its regular subscription series at the Hotel Astor on Tuesday evening, January 16th, at 8:15. Miss Katherine Goodson, the pianist, was the assisting artist in the following programme:

David Stanley Smith—Quartet in E minor, op. 19. (Manuscript. First time.)
Allegro risoluto
Andante
Presto leggiero
Allegro
Schumann—Quartet in A major, op. 41, No. 3
Andante espressivo — Allegro molto moderato
Assai agitato
Adagio molto
Finale (Allegro molto vivace)
Cesar Frank—Quintet in F minor, for Pianoforte, two Violins, Viola and Violoncello
Molto moderato, quasi lento—Allegro
Lento, con molto sentimento
Allegro non troppo ma con fuoco

THE BARRERE ENSEMBLE

A composition of great interest was played at the second and last public concert of the Barrere Ensemble, which took place on January 22nd. It is called Aquarelles Hollandaises, by Christiaan Kriens, a composition which aroused great interest on its first performance by the Barrere Ensemble last season. The Aquarelles are presented in three pictures—La Cathedrale, Berceuse, Pict Hein (variations on a Dutch folksong), and the combination of two flutes, two oboes, two clarinets, two horns and two bassoons gives delightful color shading, which makes the title especially apt.

THE VOLPE SYMPHONY

Ludwig Hess, the German concert singer, whose tenor voice has been highly praised here, was the soloist with the Volpe Symphony Orchestra at its second subscription concert at Carnegie Hall. The programme follows:

1. Overture, "Oberon".....Weber
2. "Alma soave e carä," from "Maria de Rohan" .....Donizetti
3. Symphony, D minor (first time), Floridia
4. Overture-Fantasia, "Romeo and Juliet" .....Tschaikowsky
5. (a) Der Rattenfaenger...Hugo Wolf
   (b) Oh, quand je dors.....Liszt
6. "Marche Slave".....Tschaikowsky

ONE OF THE BAGBY MORNINGS

Perhaps the best of Mr. Bagby's notably good January concerts was that given on Monday, January 15th, when Mr. Enrico Caruso, Miss Ada Sassoli and Mr. Efrem Zimbalist sang. The programme was as follows:

1. Impromptu-Caprice.....Pierné
   Miss Sassoli
2. Ballade and Polonaise....Vieuxtemps
   Mr. Zimbalist
3. Aria from "Duca d'Alba"..Donizetti
   Mr. Caruso
4. (a) Romance.....Rubinstein
   (b) Chanson de Guillot-Martin, Perilhou
   (c) La Source.....Hasselmans
   Miss Sassoli
5. (a) Love is Mine.....C. G. Gartner
   (b) For All Eternity..A. Mascheroni
   Mr. Caruso
6. (a) Old German Dance..Dittersdorf
   (b) Mazurka.....Wieniawski
   (c) Humoresque.....Tor Aulin
   (d) Liebesfreud (by request), Kreisler
   Mr. Zimbalist
7. (a) Ridi Pagliaccio.....Leoncavallo
   (b) Tarantella Sincera, V. deCrescenzo
   Accompanied by the Composer
   Mr. Caruso
8. (a) Nocturne } Hasselmans
   (b) Valse de Concert }
   Miss Sassoli



Copyright by Paul Thompson

Mr. and Mrs. Robert Jordan. Before her marriage Mrs. Jordan was Miss Jane Laurel, an actress of distinction

WHAT THEY READ

MADAME DE BRINVILLIERS AND HER TIMES: 1630-1676, by HUGH STOKES, gives us a picture of the times of the famous Madame de Sévigné. Those who know the letters of Madame de Sévigné will recall the shock with which they must have read her references to the beheading of Madame de Brinvilliers. We think of Madame de Sévigné as essentially a woman of our own times, so modern is her point of view as to some things; yet her references to the hideous life and death of Madame de Brinvilliers seem to remove her from us by centuries, though her tone as to this matter is far above that of her contemporaries. Mr. Stokes helps us to understand how such a woman as Madame de Sévigné could speak of all this as she spoke of other current gossip, by showing us how terrible was the state of French society in the middle of the seventeenth century. Poisoning, the crime for which Madame de Brinvilliers suffered death, was extremely common in all grades of society, from the royal family and the court circles down to the peasantry. The habit had been imported from Italy, thinks Mr. Stokes, but it throve in a congenial soil, until every great man and every conspicuous woman feared, with or without cause, the venomous cup or the fatal powder. Along with this murderous habit went gluttony, gambling, drunkenness, lechery, and nameless vices. All this Mr. Stokes sets forth, without unnecessary grossness of speech, but with pitiless circumstantiality. As to the crimes of Madame de Brinvilliers, her trial and execution, Mr. Stokes's narrative of these is far less interesting than his account of contemporary society. The account of the application of the torture to the accused and already convicted woman to wring from her a full confession forms an interesting chapter of the book. Our soldiers in the Philippines, by the way, used one of the methods of torture to which this wretched woman was subjected. (Frontispiece in photogravure and fifteen other illustrations. London: John Lane, The Bodley Head; New York: John Lane Company, $4 net.)

THE PRACTICAL BOOK OF ORIENTAL RUGS, by G. GRIFFIN LEWIS. "Practical" is what Mr. Lewis's book on rugs is intended to be. He means that his readers shall be able to judge Oriental rugs for themselves, a task quite beyond the skill of the uninformed, however observant and intelligent they may be. With this object in view, the author discusses materials, shape, size, decorations and symbolic design, color, weave and whatever else may help the amateur to discriminate among rugs of many kinds and various values. Many of his illustrations are merely handsome pictures of rare rugs, but others are strictly intended to supplement the text, and are extremely helpful to the student of the subject. A large folded chart undertakes to furnish distinguishing features of a great many varieties of rugs, while several pages are given to illustrations of characteristic decorative designs. Mr. Lewis's argument for the Oriental rug as against the carpet of American or European make loses some of its force in view of vacuum cleaning. The book contains 10 illustrations in color, 75 in double-tone, 67 designs in line, chart and map. (Philadelphia and London: J. B. Lippincott Company, $4.50 net.)

A WOMAN'S WORLD TOUR IN A MOTOR, by HARRIET WHITE FISHER, is a frankly egotistical but interesting and instructive account of a serious undertaking executed with brilliant success, that does high credit to the energetic and adventurous author. Mrs. Fisher's journey across India was a really remarkable performance. She had unusual opportunities of seeing the life of the natives, and her lively impressions are set down in interesting fashion. One cannot help wishing that she had omitted some of her purely guide-book matter, and given, instead, her own naïve impressions. Her experiences in Japan were hardly less interesting than her Indian adventures. Mrs. Fisher has no pretentions to literary style, and she is at times slovenly, but her straightforward mode of expression is more agreeable than any attempt at brilliancy or elegance could have been. Her seventy illustrations add considerably to the interest of the book. (Philadelphia and London: J. B. Lippincott Company, $2 net.)



Photo by Henry H. Pierce

Mrs. Tryphosa Bates Batcheller, whose "Italian Castles and Country Seats" has been recently reviewed in Vogue

THE WOMEN OF THE CAESARS, by GUGLIELMO FERRERO, is a terrible story, or rather succession of stories—that of the wives and daughters of the Roman imperial family. The author prefaces it with an interesting discussion upon the position of women in ancient Rome, showing that in most matters they were as free as women of to-day, but that their marriage was an affair of the family and the state. Women were held to a life of strict virtue, and expected to maintain simplicity in dress and adornment. The husband could divorce the wife easily, and even give her, after divorce, to another man. Augustus, before he was raised to the purple, actually married the young woman whom a noble divorced to please the triumvir. The stories of these great ladies are filled with vice and crime, suspicion and care. Augustus, as emperor, lived to see his daughter and his granddaughter exiled for adultery under a law that he himself had caused to be passed, in the hope of arresting the corruption and ruin of the aristocracy. Aggripina figures as one of the best women in this gallery of great and mainly terrible ladies. The historian defends her from the charge of poisoning Tiberius, and insists that her preference of her own son, Nero, to Brittanicus, for Emperor, was fully justified by the situation. Her death at the hands of a man employed for that purpose by the ungrateful Nero is described in striking fashion. Despite the shocking customs familiar to the Roman aristocracy and the imperial family, the domestic life of Rome in this period is made by the historian to have an air of singular modernness. It was the same human nature as that of to-day which manifested itself in the Senate house, and in the palace of the Caesars. Ferrero's style is singularly engaging in its straightforward simplicity. It is curious to note, however, a sentence in which the author has used a noun once in its literal and once in a figurative sense, apparently without suspecting that he has involved himself in a logical absurdity. Mr. Castaigne's pretty, but rather ineffective, pictures add nothing to the value of the text, and might well have been omitted in favor of more portraits and more photo-engravings of statues. (New York: The Century Company, $2.50 net.)

MRS. TRYPHOSA BATES BATCHELLER

THE portrait of Mrs. Batcheller on this page shows the author of one of the most interesting of recent books of contemporary Italian life. Her "Italian Castles and Country Seats" has been widely and favorably reviewed. It gives a present-day picture of modern Italy and Italian social life that is vivid and personal. Mrs. Batcheller is fortunate in possessing the confidence not only of the Italian Royal family, but of her many Italian friends, who have allowed her to use, with their entire approval, both their names and their pictures. An authoritative and pleasing personal note, usually missing in works of this kind, is thus found in this sumptuous book, written under distinguished patronage. (Longmans, Green & Co.)

THIS SEASON'S FICTION

THE FRUITFUL VINE, by ROBERT HICHENS, author of "The Garden of Allah," is a novel of Roman society. Forty years ago Charles Reade shocked Mrs. Grundy with his novel, "A Terrible Temptation," which turned upon a wife's irregular method of presenting her husband with an heir, but Mr. Hichens' treatment of a similar, though differentiated, theme in "The Fruitful Vine," will shock nobody, because even Mrs. Grundy is hardened to modern fiction. As a matter of fact, Mr. Hichens treats his theme with the utmost delicacy, and without the remotest hint of intentional lubricity. His scene is laid at Rome, and the book abounds in minute pictures of aristocratic Roman society. There is much that is ugly in the social life thus so fully disclosed, but here again Mr. Hichens shows a decent reticence that proves his clean intent. As usual, he is happy in description and characterization, so that his dramatis personæ are made to stand out for us with peculiar clearness, both as to character and physique. It must be owned, however, that Mr. Hichens has committed the grievous sin of tedium. His book has

(*Continued on page 88*)



No. 2031



No. 2032



No. 2033



No. 2034

VOGUE PATTERN DEPARTMENT

Any One of These Patterns Cut on the New Lines for Spring Costs Fifty Cents or One Dollar

NO. 2031.—Smart-looking coat of black satin trimmed with draping revers and cuffs of dull gold crêpe météore. The sleeve is set without fullness into the drop shoulder with stitched armhole.

The model requires, in medium size, 4 yards of satin 36 inches wide or 3½ yards of broadcloth 50 inches wide, if this material is preferred; ⅞ yard of 24-inch satin for collar and cuffs. Pattern of coat cut in five pieces. Price, $1.

No. 2032.—Effective model in dark blue surah silk trimmed with an oddly designed collar of embroidered batiste. Side panels, in tablier effect, are banded low with broad sections of silk. The collar is specially noteworthy, being cleverly buttoned over the shoulders, the deep-hanging, square back buttoning on first to buttons which are set on the shoulder line of the gown, then the pointing front, with its separate button-holes, fastening on over. The simple waist has a tuck laid in at the shoulder on each side in front. The skirt has a panel back and front. Turnover cuffs of the surah finish the kimono sleeves.

The model requires, in medium size, 5½ yards of material 36 inches wide, ⅝ yard of batiste 36 inches wide for the collar. The pattern of the waist is cut in 7 pieces. The pattern of the skirt, 2 yards wide at bottom, is cut in 6 pieces. Price, 50 cents for waist or skirt.

No. 2033.—Dainty gown of champagne-colored chiffon voile trimmed with macramé lace and a beaded cordelière in dull gold. The waist has a foundation and is draped with the chiffon voile. Wide bands of the lace encircle the lower part also, forming a bolero effect around the armholes. The draped sleeve caps are of the voile, from under which come deep sleeve cuffs of the lace, edged with a fine plaiting of net, which also trims the round neck-line. The bodice displays a novel note in the side revers in the back that is banded with the lace. The voile over-drapery falls over an underskirt of the voile, trimmed with two broad bands of the lace. The back of the skirt displays a panel drapery of the allover lace.

The model requires, in medium size, 5½ yards of chiffon voile 44 inches wide, 4 yards of wide lace for banding skirt, 1½ yards of allover lace 19 inches wide for panel and undersleeves, 3½ yards of lace flouncing for waist, 2 yards of lace edging for neck and sleeves and a cordelière. Pattern of the skirt, measuring two yards at bottom, cut in 6 pieces, including girdle foundation. Pattern of waist cut in 9 pieces, including the lining. Price, 50 cents for waist or skirt.

No. 2034.—Pretty frock of changeable taffeta quaintly trimmed with plaitings. The short-waisted bodice has a V yoke and diagonal closing running over to the left side. The turnback cuffs are edged at the top with a double plaiting of taffeta. The V yoke of fine net is banded in a 1½-inch strip of black velvet set on about ¾ of an inch below the neck-line. The scant, straight-lined skirt is built on a three-gored model, and the bottom is finished by a puffing, some four inches deep, outlined at the top by a taffeta plaiting.

The model requires, in medium size, 5¾ yards of taffeta 36 inches wide, ⅜ yard of net 19 inches wide, ⅛ yard of velvet 19 inches wide for shaped piece on yoke. The pattern of the waist is cut in 6 pieces. The pattern of the skirt, measuring two yards at bottom, is cut in 6 pieces, including girdle foundation. Price, 50 cents for waist or skirt.

No. 2035.—Chic French coat model in changeable taffeta, with trimmings of outlining double ruches. This coat is designed to be worn with the frock shown in No. 2034. The sleeves are set in large armholes and are in three-quarter length, with turnback cuffs edged at the top with a ruching of taffeta, and trimmed with taffeta-covered buttons. The collar falls over the shoulders and is rounded in back.

The model requires, in medium size, 3½ yards of taffeta 36 inches wide, one large and six small buttons. The coat pattern is cut in 5 pieces. Price, $1.



No. 2035

THE EAST RIVER HOMES

NOBLESSE OBLIGE

THE generosity of Mrs. William K. Vanderbilt, Jr., has made it possible for an especially unfortunate class, the dwellers in tenement houses who are inclined to tuberculosis, to live under conditions that not only mitigate their suffering, but also bring about permanent cures, and this without, as is usually the case, breaking up the family life.

The new East River Homes, for which Mrs. Vanderbilt gave $1,300,000, consist of four fireproof buildings facing the East River and extending from Seventy-seventh to Seventy-eighth Street. Each building is separated from its neighbor by wide courts. A noticeable feature is the outside staircases, which do away with the unventilated, poorly lighted and cheerless halls of the tenements. They afford direct access to the rooms, are easy of ascent, and are provided at intervals with permanent seats. A glass hood protects them from rain and snow. Set as they are in the four corners of the court, they are picturesque, and become quite resplendent after sundown, when they glow with electric lights.



The stairways are all on the outside of the building and are provided with resting-places

HEATING AND LIGHTING SYSTEMS ADMIRABLE

The heating and lighting systems are almost perfect. A high-pressure heating machine sends purified air from the top floor downward. The electricity used throughout the entire plant is manufactured here. The roof is designed to afford all classes of tenants a delightful lounging place in the fresh air. Gardens, playgrounds, easy chairs, loggias, both open and partly closed, offer pleasant environment far above the foul air and noise of the streets. And all this comfort, cleanliness, and health may be purchased at less than the usual tenement-house rates—for from $1.25 to $2.00 per room a week, according to size and location; the suites range from two rooms and bath to five rooms and bath. The bathroom is not charged for. There are three hundred and eighty-three apartments, and of these more than one hundred were taken before the building was formally opened.

IDEAL FOR TUBERCULOSIS PATIENTS

None but those threatened with tuberculosis will be admitted to these homes. There are many of these who, even if opportunity offer, cannot go away to recuperate; they have families to support and must work on until complete physical breakdown comes upon them. These houses will give them every opportunity of recovering without leaving home.

The open staircases and balconies provide ample opportunity for the children to play and sleep in the open air without leaving the floor on which the family rooms are situated. In extreme weather, when the harassed mother of the tenement is overburdened with work or feels physically indisposed, these opportunities for airing the baby without leaving home will prove a great and much appreciated boon. As the buildings are situated almost upon John Jay Park, small children will find it an ideal spot for playing outdoors in seasonable weather. The health-giving influences of the park are combined with those of the East River, only a block distant. It is rare that a building has a park in close proximity, a river at its door, with apartments facing on two streets as well as upon courts, and with the nearest building on the fourth side a public school with an intervening playground which puts it 110 feet away. There is consequently an abundance of light and pure air resulting from all this open space, even in the back suites. A noticeable feature of the rooms is the impossibility of using wall paper or carpets. The walls and floors are constructed of a monolith material into which a tack cannot be driven. This of necessity banishes the unsanitary carpet and kitchen oil cloth with their propensities for gathering and retaining dust. The floor material is carried up the baseboard, and so does away with dust-collecting crevices at the line where the floor and wall meet.



Photograph by Aimé Dupont

Mrs. William K. Vanderbilt, who is the author of the new housing scheme, and who gives all its proceeds to charity

Dust is denied a resting place even on the doors, the surfaces of which are unbroken by grooving or other usual ornamentations. These plain surfaces will banish dust and so decrease the chances of harboring germs and provide one of the cardinal cures for disease—cleanliness. It must not be inferred, however, that the tenants are condemned to naked walls; ample opportunity for decoration is offered by a picture moulding. It is a notable feature that the windows are divided into three sashes; this makes them more easily manipulated and more convenient entrances to the balconies.



A section of the roof, which is fitted up for resting-place and playground

Besides the priceless boons of light, pure air and quiet, all the tenants, even those who have the cheapest rooms, are furnished free of charge with illuminating electricity, heat and hot water, all of which are included in the rent.

LESSENING THE MOTHER'S TOIL

The tenement mother, accustomed to the extortions of the coal man, whose steep charges by the bag make the rate per ton from $15 to $18, will experience great relief when she has no longer to pay out, during at least five months of the year, a dollar or more a week for coal; besides, all her rooms will be at a comfortable temperature, even in the coldest weather, whereas, in her old home, cold was one of the greatest discomforts. It is not possible to calculate the beneficial results for young children, semi-invalids, and even for the strong and healthy adults, of being able to dress and eat in comfort, instead of shivering until school or working time, and going out, poorly protected into the biting cold. This provision of warm rooms alone should considerably lessen the number of cases of infant and child diseases.

The work of the tenement mother will be very materially lightened and expedited by use of the gas range instead of the coal stove. The gas for cooking is paid for by the tenant; a separate quarter-meter has been installed in each apartment. The usually troublesome refuse (there are, of course, no ashes here) is arranged for by a built-in compartment under the kitchen window; this is provided with a metal door and is kept in condition by a current of air.

SOME OF THE COMFORTS PROVIDED

The receptacles will be emptied once in twenty-four hours by porters who will call for the buckets. It is interesting in passing to note that this capital method

(*Continued on page 76*)



One of the group of East River Homes, showing the triple-sashed windows and the railed balconies



TECLA GEMS
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DEVELOPED IN SOFT BROCADES AND CLINGING CRÊPES, THESE FRENCH TEA GOWNS

ARE SCARCELY TO BE DISTINGUISHED FROM THE PRESENT-DAY DINNER TOILETTES

For descriptions, reverse views and prices of patterns see page 74

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Silk



Nature has settled many questions for us beyond the shadow of dispute. But no one can foretell the vagaries of fashion in woman's apparel. Here is an article always reliable and ready,

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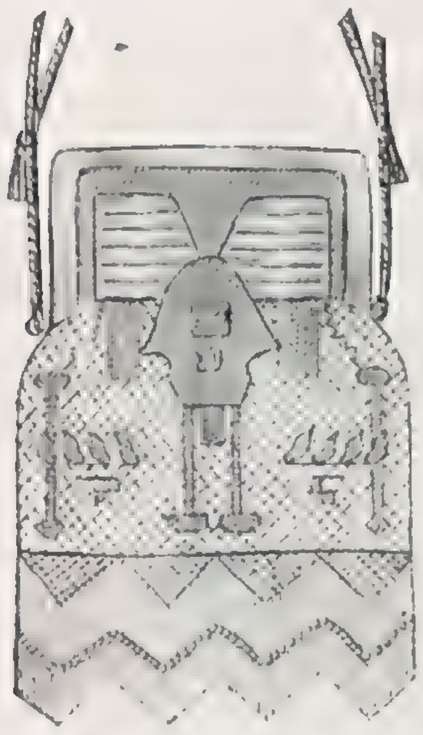
which has an unbroken record of Success for twenty-five years. During all this time ONYX has been the choice of Women of Fashion who demand Style, Quality and Elegance.

See the new Spring qualities at $1.00, $1.50 and $2.00. Blacks and colors.

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FOR THE FADDIST IN HANDBAGS AND PENDANTS

Solid Gold or Silver Meshes with Gorgeous Designs in a Contrasting Metal—The Pendant is Pressed into Vanity's Service



Solid gold mesh bag with Egyptian design in steel beads on mesh and in fringe

BY her handbag is the really smart woman known. Long ago she abandoned the practice of going about swinging the practical-looking leather receptacle for all manner of feminine belongings. Nowadays the social secretary, the confidential maid or the children's governess carries the pelt bag holding cheque-book, change purse and shopping list, and Madame is lightly burdened with the safe-keeping of an article of real beauty and, incidentally, of great price. But the price is a purely secondary consideration.

RICH DESIGNS IN RICHER MATERIALS

Solid gold mesh is considered none too costly a groundwork for a carriage bag of goodly size embroidered in an Egyptian design with the finest of steel beads. This is sketched in the upper left-hand corner. There is a ten-inch fringe of gold beads, and two inches from the end of each strand is an insetting of steel beads which forms a wavy break in the lower portion of the fringe. At the top of the bag, where the gold mesh runs into a plain frame of solid gold, graduated lines of steel beads form a deep V, terminating in a medallion of solid, steel beadwork. Steel-colored satin lines this bag, which may be suspended from the carriage hook by the tassel-trimmed, gold-thread ropes, which are knotted in several places.

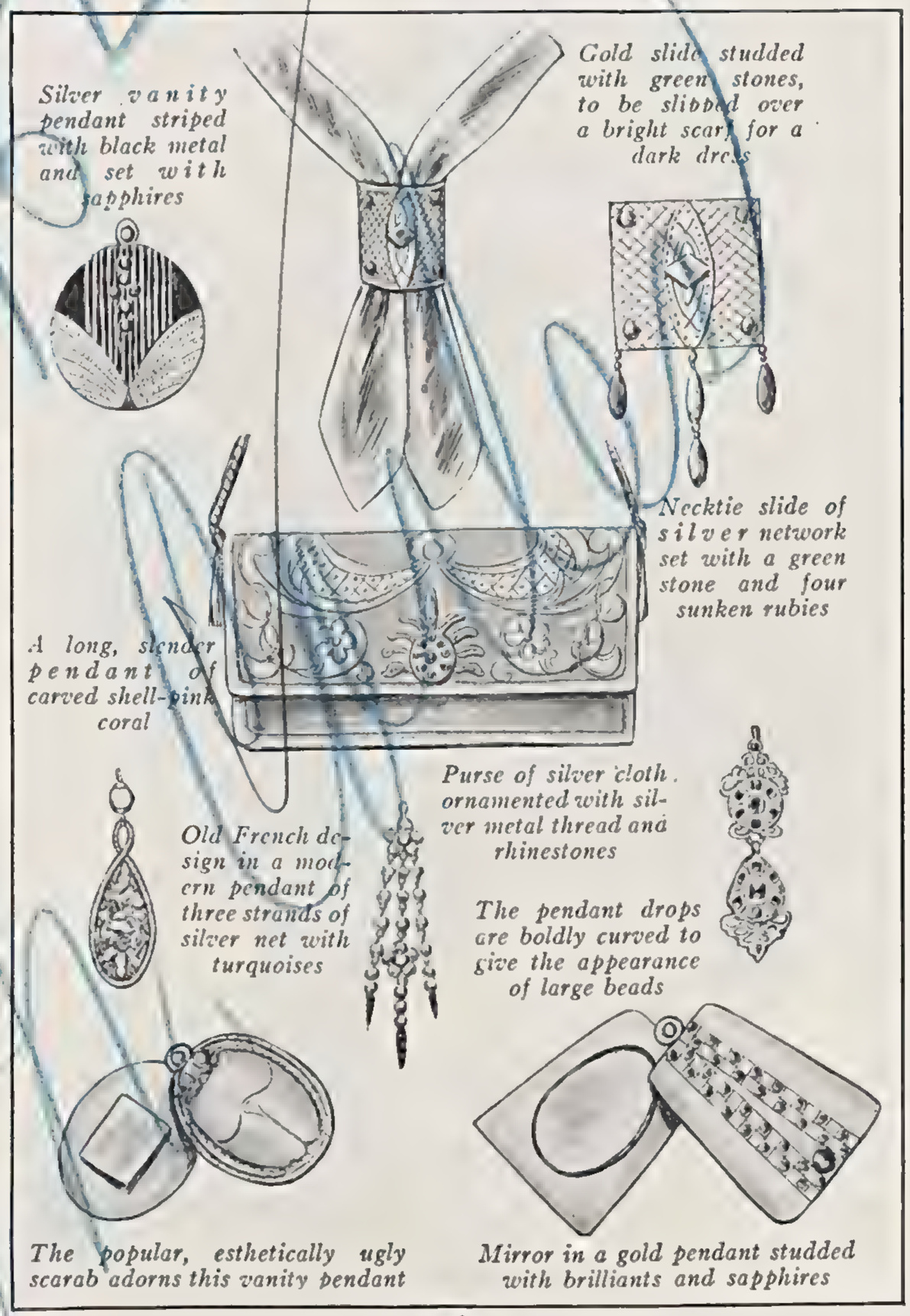
Far from inexpensive is a bag of finest black silk velvet, latticed with strands of cut-steel beads, and with each square of the design punctuated with a rhinestone. This is shown in the lower right-hand corner. Cut-steel beads develop a pattern of roses, foliage and scrolls on the upper section, which is mounted on a flat frame of brilliant, solid silver, overlaid with a Greek design in oxidized work. There is a long cordelière (which, by the way, is wound about the fore-arm rather than strung over the shoulder) of twisted, dull silver cordage, boldly knotted at intervals and decorated with long tassels of the coarse, silver threads.

Steel webbing is the foundation of the silver-mounted bag, gorgeously embroidered in colored and gold beads, shown in the upper right-hand corner. The central medallion presents a wonderful blending of Oriental colorings in a semi-conventionalized flower and outspreading leaves enclosed in a framework of gold braid; continuing this golden circlet directly beneath the frame is a series of jeweled silver bows alternating with turquoises. Squares set with larger turquoises relieve from stiffness the lower sides of the medallion; overlapping the lower edge of this curve is a gold-braid motif, interwoven with tiny jewels and silken embroidery. This bag is lined with shot taffeta, showing steel, gold and turquoise tones, and the cordage handle is of matching shades of heavy silk.

Taupe moiré, braided with dull silver, may seem an over-somber combination for a fancy bag, yet few smarter combinations have ever been made up. In this instance the braiding is most artistically put on in a bold scroll pattern, which forms a definite edging and middle ornament, and is relieved by a border leaf treatment in pale gray silk cording. The gracefully curved frame of dull, solid silver is striped with bright silver lines, and the cordelière is of bright and dull silver metal threads. This is sketched in the lower left-hand corner.

IN LIEU OF A HANDBAG

The purse which sometimes is carried in lieu of a handbag is quite as elaborate and costly as is the larger receptacle, though less conspicuous. It is really a necessity at a bridge party. The lower portion, of plain cloth of silver, lined with gray satin, is divided into four compartments so cleverly made that they compress into an inch-wide space when the deep flap is caught down by a jewel-set cabochon spring; from this spring radiate leaves of various sizes set solidly with tiny rhinestones. The exceptionally deep flap, finished at three edges with double stitchings in silver metal thread, is elaborately embroidered with tinsel cordage in two tones, and there is a cordage handle of the same colors, which is decorated with several small, jewel-set slides. The neutral tones of this beautiful purse admit of its being carried with many costumes.



Silver vanity pendant striped with black metal and set with sapphires

Gold slide studded with green stones, to be slipped over a bright scarf for a dark dress

Necktie slide of silver network set with a green stone and four sunken rubies

A long, slender pendant of carved shell-pink coral

Purse of silver cloth ornamented with silver metal thread and rhinestones

Old French design in a modern pendant of three strands of silver net with turquoises

The pendant drops are boldly curved to give the appearance of large beads

The popular, esthetically ugly scarab adorns this vanity pendant

Mirror in a gold pendant studded with brilliants and sapphires



Taupe moiré embroidered in dull silver braid with cordelière of bright and dull silver metal threads



Velvet tie finished with jade rings



Steel webbing gorgeously embroidered in gold and colored beads, on a silver frame

JEWELED SLIDE FOR A SCARF TIE

One of the clever ways of brightening and lending distinction to the smart little black or dark blue frock which every up-to-date woman now keeps on a convenient hook the year round, is to wear with it a necktie slide of metal and jewels drawn over a soft, silk scarf which is passed under the deep collar and is generally the sole trimming of the bodice. Such a tie is shown just above the pocket-book. The little slide, which is about an inch and a half by two inches in diameter, has for its base a network of solid gold, broadly banded, top and bottom, with a beaded roll; through the center and overlapping these ends is an oblong shield of gold repoussé work, in the center of which is a diamond-shaped, New Zealand green stone. Supported by the mesh work at each corner is a large ruby on a raised setting. The back of the ornament is a plain sheet of solid gold.

Wires of solid, old-silver are the basis for the front of another necktie slide, shown to the right of the first, which is nearly two inches square, has an old-silver, oblong shield with a raised beading, a diamond-cut Australian green stone, a sunken ruby at each of its four corners and pendants of pear-shaped green stones, supported by old-silver rings. The back of this slide is of solid old-silver, and the entire ornament has the appearance of great antiquity, although it was made in Paris only a few weeks ago.

THE REQUIRED TOUCH OF GREEN

The fancy for a touch of green on the morning costume is responsible for the development of green-ornamented, black velvet neckties, like the one shown at bottom of the page. The velvet ribbon is a little over an inch wide and about a yard long; to each end is attached a huge ring of jade, rimmed at

(*Continued on page 82*)



Black velvet forms the foundation for a lattice-work of strands of cut-steel beads and rhinestones

From Mills to Consumer *From Looms to Wearer*

You Can Now Buy Your Silks in a Wholesale Store at Manufacturer's Prices

The recent opening of the Retail Department in our Wholesale Store was an event never to be forgotten by the women of New York City, who were fortunate enough to attend. Nothing like it was ever known in the annals of silk selling.

The colossal stocks and tremendous assortments, including countless varieties in patterns, weaves and colors, combined with the most remarkable values to make this Opening Sale a real revelation to even the blasé New York shopper.

If you were there, you need no second invitation to enjoy the amazing saving made possible by the purchase of silks at manufacturer's prices.

If not yet a visitor, then come at the first opportunity and see for yourself what it means to your pocketbook to buy silks at a wholesale store.

To those readers of VOGUE who live outside New York, we recommend the store in their own city that advertises R. & T. Silks, as the place of genuine silk value and most advanced silk style.

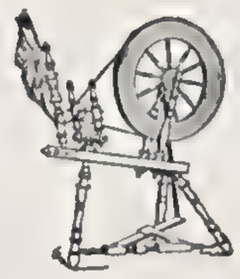
GENUINE R&T SILKS

Rogers Thompson Givernaud Co.

Fourth Avenue at Twenty-Fourth Street, New York

MILLS AT: West New York, N. J. Hoboken, N. J. Homestead, N. J. Norwich, Conn. Allentown, Pa.

Registered Trade Mark



Established Half a Century

Imported Dress Materials for 1912

After months of careful preparation we have assembled a most comprehensive collection of Novelty Cotton and Linen Dress Fabrics, as well as all the desirable staple materials. The assortment contains everything that is new and fashionable in weave and design. The following are among the most attractive lines:

At $1.50 to 5.00 yard—Bordered Novelties in Voile, Marquisette, Linen, French Batiste, Nets, Silk and Cotton Tissue, etc., printed and embroidered Borders. 47 inches wide.

At 25c to $1.00 yard—Imported Voiles in plain shades, Silk Stripes, Embroidered Figures, delicate Printings in All-Over Floral and Side-Band effects. 28 to 42 inches wide.

At 25c to $1.25 yard—Printed Irish Dimities and Linen Lawns, French Brilliants, French and Irish Printed Handkerchief Linens and French Organdies.

At 25c to 75c yard—English Ottoman Cords, Poplins, Repps, Galatea, D. & J. Anderson's Scotch Ginghams, Kindergarten Cloth, etc.

At 25c to $10.00 yard—White Fabrics of every desirable kind, including Dimities, Maddras, Wide-Wale French Cords and Piques, Voiles in plain and novelty effects, Marquisettes, French Linen and Voiles showing handsome embroidered Borders in Open-Work and other designs, Ratine Cloths, etc.

At 28c to $2.00 yard—Shirtings of French Percale, Scotch, English, French and Austrian Madras and Cheviots in white and colors, Russian Cords, Silk and Cotton Mercerized Fabrics, Cotton Crepe Shirtings, Washable Silks and Silk Crepe, Natural Color Pongee, Viyella Flannel, Silk and Wool and All-Wool Unshrinkable Flannels, etc.

Dress Linens from France, Germany, Italy, Belgium, Holland, Ireland and Scotland, in white and colors, showing the newest weaves and colorings for the coming season.

Samples of any of the above lines mailed free on request.

James McCutcheon & Co.,

Fifth Ave. and 34th St., N. Y.



Quaint products from the hands of the French peasantry make novel bridge prizes

SEEN IN THE SHOPS

(*Continued from page* 40)

joins the waist and skirt at the slightly raised waist-line. This model is particularly attractive on a young girl or small woman, and sells for $24.75.

It would be hard to find a more bewitching hat than the one illustrated on this figure. It has a soft rolling brim of fine Milan straw, with a tam o' shanter crown of shot taffeta. On the left side is a cerise and purple ostrich tassel, falling over the ear. Price, $30.

NEW-OLD FRENCH POTTERY

Tucked away among the lofts of one of the great skyward mounting buildings, which line the lower part of what was once the most fashionable part of Fifth Avenue, is a quaint studio shop. Collected here are a wonderful assortment of old-world curios ranging from blessed relics to odd bits of peasant pottery. The woman who seeks novelties in bridge prizes could not do better than consider some of these charming trifles. Especially selected are four distinctive novelties which are both useful and ornamental.

The first which is shown to the left of the illustration on this page is a stein in Doubac ware, a celebrated novelty pottery made in southern France and noted for its soft shading. The designing of the stein is exceedingly attractive with its slightly convex sides and gracefully irregular handle. The shades are all in earth tones, mole gray, moss green with purplish shadows, all charmingly blended and showing gleaming glints suggestive of mineral strata. So often the hostess is at a loss to think of a suitable prize for men, but here the difficulty is solved in a most acceptable manner. Price, $1.50.

Very quaint is the marmalade jar illustrated in the same group. It is of Brittany ware made by the peasants of that province. The primative decorations are in bright blue, green, red and yellow, and the jar is bordered with quaint figures of peasants often depicted at some occupation. The decoration is done by hand, and while it can scarcely be said to portray the art of a Millet, it is nevertheless exceedingly interesting in itself as a work of the people themselves. The jar has side projections in tub fashion, which hold the lid in place, and there is a saucer bottom. Its price is $1.75.

The cup and saucer in the third illustration in the group is of the well-known French *mousse*—Anglicized moss—pottery. The well-covered designing, however, in rich purple and green, likens itself to the effect of peacock feathers, and it is by this designation that the pottery is familiarly termed. The ware is most effective for a breakfast set, and a charming one is to be had for $8, including pot, creamer, sugar bowl and six cups and saucers. Breakfast plates are 60 cents each. One of the great advantages of this novelty ware is that it may always be matched when one piece of the set is broken. The cup and saucer illustrated are 60 cents.

The second cup and saucer of the Brittany ware is heart shape. For a Valentine bridge party this would be a most appropriate prize. The designing is of the crude colors used so effectively by the peasant artists, and while of modern make, is highly suggestive of antique novelty china. The heart-shape design is carried out in both cup and saucer. This odd shaping lends itself most happily for use as a conserve or fancy bonbon dish. Price, $1.

PLAITING WHILE YOU WAIT

The continued popularity of plaited neck and sleeve frills is causing the well-dressed woman no little thought and care, for to appear always as daintily fresh as she would like to be, appalling sums must be paid the cleaners, and even then, unless she has an almost unlimited stock of frills, the ten-day wait for the cleaner is often inconvenient and annoying. It is therefore a godsend to find a place where she can have her jabots and plaitings restored to their original freshness with very little more trouble and much less cost than at the cleaner's. There is a certain little shop which replaits frills from one to five inches wide—after they have been ripped from the band, washed and ironed—for the amazing price of 2 cents a yard. The price is raised for wider strips; seven inches, 3 cents; nine inches, 4 cents, and upward. One can thus have an entire set of neck and sleeve frills replaited for 6 or 8 cents. Mail orders are promptly attended to, and things sent one day are returned the next, or if one takes them, they may be had in five or ten minutes. The knife plaiting is uniformly smooth and even, and the plaits are held in place by a strip of adhesive tape, so that they can very easily be put back into the confining band.

SPECIALTY SHOP FOR COVERING BUTTONS

This same firm also makes a specialty of covering buttons, and this department is run with the same promptness and dispatch, and is characterized by the same modesty of price as the plaiting department. Ordinary plain or flat buttons of sizes 14 to 24 are covered at 10 cents a dozen. The oval or half-raised buttons are slightly higher; sizes 14 to 30 cost 12 cents a dozen. Ivory rim buttons in black, brown, blue or gray, are priced at 20 cents for size 18, 25 cents for size 24, and so on, while combination buttons with cloth or velvet rims are a little higher—25 cents for size 24, 30 cents for size 28. Now that bright buttons are such a decorative feature of many costumes, it is worth knowing where this work can be done well and quickly.

Vantine's

SOFT SPRING SILKS

Rich Hand-made Oriental Fabrics for
Traveling and House Gowns and Blouses

PARIS has spoken on the silk question—soft Oriental silks divide honors with the chiffon taffetas. For house gowns and traveling gowns they are much more fashionable. In resiliency and beauty the genuine Orientals are unapproached by the French and American imitations—and they cost no more. Taken from a trunk, they shake out fresh and crisp as new.

Vantine's presents not only a larger Spring assortment than any other store, but the only stock of Eastern hand-loom silks in America, with all the charm and superiority of the silks woven centuries ago. They are secured by our buyers who personally direct the weaving of these silks by small individual weavers in the interior of China and Japan. Such silks cannot be obtained by other methods or in other shops.

Both warp and woof are of the purest silk—the fabrics positively will not crack or split. They are the best-wearing silks in the world.

Special Spring Offerings

Exclusive at Vantine's

FOR TRAVELING AND HOUSE GOWNS

Soft Japanese habutai silks, dyed in Lyons. Figures, stripes, checks, reseda, old Russian blue-and-white, navy-and-white and black-and-white combinations and brown effects. Spot-proof, 27 inches wide. 85 cents to $1.75 a yard.

FANCY ORIENTAL PONGEE

In stripes and self-colored diagonals, checks and bird's-eye weaves. $2 a yard.

HAND-LOOM CHINESE PONGEE

Can be told at sight from the imitation. For traveling and street gowns, in light-weights; and ideal for motor coats and men's tropical suits in heavier weights. $1 to $3.50 a yard.

ALL BLACK HABUTAIS

Lyons dyed—spot-proof. Firmly woven and all good weights. Unobtainable elsewhere. 50 cents to $1.75 a yard.

If you will indicate what colors you have in mind, samples will be cheerfully mailed upon request.

JAPANESE OUTING SUIT AND BLOUSE SILKS

Superior in appearance and wear to any tub silks in the world. Made under our own supervision in Japan. Soft and brilliantly clean and fresh. Absolutely fast colors and washable. For shirt waists, golf and tennis suits and men's shirts they have no equal. In newest stripes and figures, either white or dark grounds. 27 to 32 inches wide. $1 to $1.50 a yard.

Oriental Chiffons, Gauzes, Crepes and Grenadines, different from any shown elsewhere in the United States.

In the finer brocades and embroidered Oriental silks and crepes for evening gowns the Vantine store holds the same leadership that it does in Eastern curios, bronzes, ivories, lacquers, teakwood, teas and perfumes.

Interesting illustrated Oriental Art Book
will be mailed promptly upon request

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Mme. Nazimova's Tribute



"With deep appreciation of your art in all sincerity."

Alla Nazimova

YOU are anxious to express your own personality in dress.

AND you are doubtless tired of gowns designed without the spark of originality—gowns which are true to the mode, but untrue to your own individuality.

THE tributes that have been paid us by such artists as Mme. Nazimova, Mrs. Bernhardt, Miss Maude Adams and Mons. Paul Poiret indicate our ability to make the fashion serve the preference of our patrons.

20-22 East 46th St.

New York

Opposite the Ritz-Carlton

LITTLE CHATS OF PARIS FADS

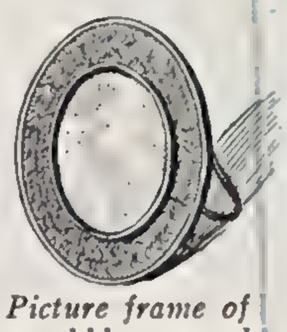
Ruches, Circled by a Flower-Trimmed Velvet Band, Make a Bid for Favor—"Occasions" in Lingerie, Picture Frames and Odd Jewelry

LINGERIE may be bought in Paris at all seasons of the year for sums ridiculously small, as compared with prices for the same articles in America, and if, as often happens, one chances upon a sale for the day or week, the prices are almost too absurd to quote. The set of chemise and drawers shown here is one of these bargains; they are made entirely by hand, are trimmed with a fine quality of Valenciennes lace and insertion, and half-inch wash ribbon is run through the beading on the chemise, and bows of the same trim the dainty drawers. The lawn is quite fine, the lace is inserted entirely by hand, and the ruffle is whipped onto narrow French beading, just as it is in the finest and most expensive sets. The price of 5.90 francs is extremely low.

At a recent "occasion" pretty hand-embroidered lingerie skirts were selling, and may still be had, for 10.85. The ruffle of these skirts, about six inches wide, is scalloped in deep points and is embroidered with wreaths of flowers. For 19.85 one may buy a very elaborately embroidered skirt with small, lace-trimmed under ruffles, which many of the chic lingères sell for 35 francs. Silk skirts in any color of soft louisine, plain, straight and scant, trimmed with a two-inch, plaited ruffle of the silk, which runs up to the knees at each of the three gores, sells for 13.90. At this same shop one may order, made to measure, for the small sum of 25 francs, a pretty, simple, unlined silk or chiffon waist.

A "DUTCH KIDDIE" THEATRE CAP

Here is sketched one of the little theatre caps now so much à la mode, which, if one buys at the large houses, cost a small fortune. This one is of heavy, old-gold braid, laid on net in a conventional flower and scroll design; the center of each figure and the spaces between are ornamented by turquoise beads. The cap fits snugly around the face, but forms a small cape in the back, much like the caps of the Dutch maids, entirely covering the hair. This sells for the attractive price of 29.50 francs. Juliet caps, of a network of pearls with pearl tasseled ornaments on either side, may be had for the same price. Broom-shaped aigrettes of spun glass, arranged with wires so that they may be easily attached to the wide hair bands of pearls, gold or velvet, may be had in any color at this same store.



Picture frame of royal blue enamel laid on silver

COLLAR RUCHES RETURN TO FAVOR

Collar ruches seem to be again coming to the front, and many and various are the forms under which it is creeping back to favor. One of the prettiest of these is the accordion-plaited ruche of white tulle, about two inches wide, which is trimmed by a band of tiny ribbon roses on a narrow strip of black velvet ribbon running through the middle. These ruches are made by a little neckwear specialty shop. They are new and may be worn at the top of a high collar or as finish to the neck band of a collarless dress; price, 10 francs.



Nothing, perhaps, ever will quite take the place of the French gilt frame



Theatre bonnet of gold-braided net shaped like a Dutch kiddie's cap

INEXPENSIVE PICTURE FRAMES

Enamel picture frames are among the prettiest of the newer designs and are to a large extent replacing the older ones of silver. The one illustrated here is in an oval measuring about three inches from top to bottom. It is of a beautiful, rich shade of royal blue enamel laid on silver, and costs but 20 francs. Tiny round frames enameled on a nickel background may be had in red, blue, green or lavender for 2.95 francs.

Nothing, however, ever has, and probably nothing ever will, quite take the place of the French gilt frames, and certainly in no other frame can one find such really good value. The one illustrated at the top of the page is a square frame three inches by three inches, of heavy, dull gilt engraved, and ornamented at the top by a graceful bowknot. This sells for 6 francs.

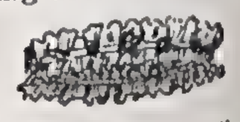
JEWELED HAT AND HAIR PINS

The hat pin shown here, which is a small rosette of exceedingly brilliant rhinestones, is decorative enough to form a trimming in itself. Two tiers, of six loops each, radiate from a central ornament set solid with the stones. The price is 12 francs; one in exactly the same design, but twice the size, may be had for 24 francs. At another store nearby one finds handsome pins with long, oval tops of hammered mother-of-pearl for 5 francs; or, at this same price, one may have the latest novelty in a cabochon-shaped jet head encircled with cut crystal.



Hat pin of two tiers of six rhinestone petals each

Small silver hair pins with fancy rhinestone tops are being used to pin the veil to the hair on either side. These are about the size of an ordinary wire pin, but the points are blunted, and the ends so arranged that, when adjusted, one prong slides over the other, thus fixing it securely in place and preventing their slipping. In silver with platinum finish these cost 10 francs each; in nickel, 5 francs.



A new guise under which the ruche creeps back to favor

ODD BUCKLES IN JET AND CRYSTAL

Though many of the buckles worn with light dresses and blouses are this year made of heavy, carved silver richly set with colored stones, one can find others of an almost Puritanic plainness, which cost less than half the price of the former and are just as smart and pretty. Particularly pleasing among these simpler models are the buckles of jet and crystal. One of these, a pretty oval buckle about two and a half inches long, formed of a narrow band of silver gilt and set with small, square stones of jet and crystal, may be had for 20 francs. And since, this year, all that is not jet is crystal, one may feel confident that it is quite as much à la mode as the more gorgeous buckles in enamel, silver and semi-precious stones.

A BAR PIN FOR FLOWERS

The French are exceedingly fond of flowers. They love them in their houses, and above all they love to wear them, but they consider that a small nosegay of violets, one or two roses or a single carnation is all that one should wear with a tailor suit. Many jewelers are showing pins of a most convenient and practical form for the adjusting of these small bouquets. In appearance they are quite like an ordinary bar pin, about two inches long, mounted in heavy silver, and set with imitation sapphires. But across the under surface of the bar stretches a small band of silver, attached by hinges at each end, and having one hinge in the middle, which allows of its opening into a triangular shape to allow the stems of the flowers to be slipped through; it is then snapped back into place, and holds the flowers firmly on the bodice. When not in use as a flower pin it takes the place of an ordinary bar for jabots, for the fixture on the under surface lies perfectly flat. A similar pin, studded with diamonds, has previously been described, but as its cost was $300, some who admired but could not possess it, will be glad to hear of an inexpensive replica. Price, 8 francs.

SOMETHING NEW IN DESK PADS

A desk blotter with a small watch in the corner is certainly a great convenience for the busy correspondent. The pad is about twenty-one and one-half inches long by two feet wide, the corners are of heavy moiré antique, and in the upper left-hand corner is inserted a small gilt-faced watch of the best French works. Price, 55 francs.



A bargain even for Paris—chemise and drawers, all hand-sewed, in fine Valenciennes for 5.90 francs



LET us help you with the interior of your home. Whether it be of the most elegant and sumptuous type, or of moderate cost, we are peculiarly equipped to serve you.

Our service, in our most successful work, begins with co-operation in the early planning; includes the designing and supervising of the plasters, floors and wood trim, and the complete handling of the surface decorations, hangings, fabrics, rugs and furniture.

We offer you this service in whole or in part. We believe it of the highest character available in this country.

Especially do we emphasize TOBEY HANDMADE FURNITURE, which we make to express our ideals of what fine furniture should be.

The illustration shows a classic sideboard of solid St. Jago mahogany (top of Pavanazzo marble), recently produced by our studios and shops for one of this country's most beautiful homes.

THE TOBEY FURNITURE COMPANY

CHICAGO—Wabash Avenue and Washington Street
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Kleinert's

The Joy of "Dressing"

is greatly enhanced by wearing Kleinert's Guaranteed Dress Shields, which insure the daintiest gowns against damage by perspiration.

Washing in hot water removes all traces of odor and destroys germs. They can be instantly restored to *store newness* by simply ironing. Every shield *guaranteed*. Many shapes and sizes to choose from at your dealer's.

Write for our Dress Shield Booklet "V"

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If the name "Kleinert" is not on the shield, it ***isn't*** *a Kleinert—The* ***Guaranteed*** *Shield.*



Fashion's Decree: Wear Regina Hats Turkish Towel Trims

Of course it isn't real toweling, but that is what the new effect is called. Look how it stands out, how clear and bold the lace is. Here is a picture of the first pretty tam you've seen—nearly all designers fail with them. There is a lacy little bonnet with the touch of piquancy found only in Regina Hats. Then there is the pressed shape with the new high trim. The best shops everywhere sell Regina Hats, and we hope you'll ask for them when buying.

FRANKEL, FRANK & CO., Kansas City, Mo.

NATHANIEL HAWTHORNE'S CANDLESTICKS



THE originals of these candlesticks were owned by the family of Nathaniel Hawthorne in Salem. Passing into the possession of the author, they stood for many years on his desk, and there can be no doubt that they held the candles whose rays shone on the manuscript of *The Scarlet Letter.*

Our reproductions of these historic candlesticks are in cast brass. Height 9 inches.

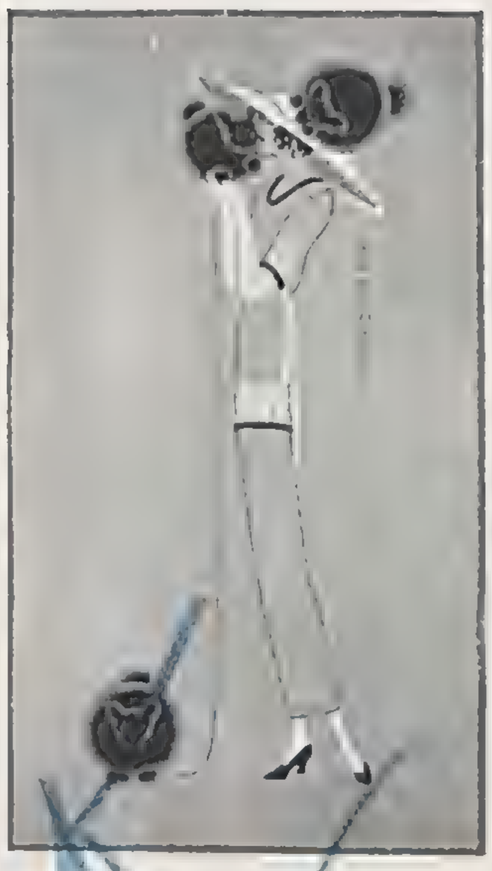
THE satisfaction of owning a pair of "Rostand" Candlesticks is the satisfaction of owning any kind of furnishings that were designed by masters of their craft and that reflect the spirit of their age. Add this to the pleasure of knowing that the originals of your "Rostand" Candlesticks were owned and valued by such men as Nathaniel Hawthorne, Governor Bradford, Joseph Jefferson, or the other great names on our list.

We will be glad to send you our booklet "Miniature Lights," which pictures every candlestick in our collection. Your name on a postcard will bring our booklet by return mail.

Rostand

MANUFACTURING COMPANY

MILFORD, CONN.



ON HER DRESSING TABLE

THE inventor of a wonderfully convenient little electric device deserves the thanks of a multitude of people. It is a portable electric light that may be packed in any handbag, being only about five inches square, but it has fourteen feet of cord, neatly coiled up inside like a watch spring, that is easily drawn out to any length necessary for convenient attachment. Even at first sight this little arrangement creates enthusiasm, since its uses are so obvious, for it gives a brilliant light when and where it is wanted. Simply remove the electric bulb from the chandelier or wall bracket, screw the plug at the end of the cord attached to the portable light into the socket from which the bulb has been taken, and then by drawing out the necessary length of cord and sliding a catch with the thumb, it may be held, stood or hung, in any desired position without slipping. To rewind the cord into the case a tiny key is provided.

This little affair may be hung over the bedpost by its strap or suspended from the nearby wall by a small screw-eye. Dressing the hair without a light at either side of the mirror leaves one more or less uncertain as to results, but one of these unobtrusive little wooden boxes may be hung at each side with perfect ease, and if desired covered with a rose-colored shade when not in use. By snapping the cord into place on the battery of an automobile it will "lighten" the labor of the motorist on a dark road. This article of manifold comforts, together with a little shade, which is made collapsible so that it fits into the box, costs the modest sum of $3.50.

LIGHT-WEIGHT TOILET SET

A complete toilet set of twelve pieces in one of the best new substances resembling ivory can be had for $25, and this includes the engraving of a monogram of two or three letters on every piece. There are a mirror, a clothes brush, hat brush, hair brush, comb, nail polisher, shoe horn, shoe buttoner, nail file, cuticle knife, soap box and powder box. For summer use or traveling, such a set is preferable to silver, since it is not valuable, does not require polishing and is light in weight.

SOME ENGLISH IMPORTATIONS

Brown soap bowls, filled with deliciously fragrant English soap, give out the refreshing scent of lemon verbena, and with a brown leather cover drawn over the top of the bowl, and held down by a strap under the edge, makes a smart bath accessory. The firm responsible for this bowl puts up nearly every possible toilet adjunct in the same unusual fashion, and the prices asked are less than those of many other English preparations of like merit. The shampoo powder of the series comes in a tall cylindrical brown wooden box, and is much to be recommended, as is also a nice little cake of condensed powder for polishing the nails.

RELIABLE BEAUTIFIERS

Whipped cream is not whiter nor more smooth in texture than a delicately perfumed French facial cream which is entirely prepared by hand, although sold in immense quantities both here and abroad. It is a fine, purely vegetable preparation without the least suggestion of oil or grease. Its purpose is to soften and beautify the skin, and when applied it is absorbed almost immediately, a feature every woman will appreciate. The perfume is exceedingly lasting, though far removed from any heaviness, and the price is most inexpensive for an imported preparation.

Although one of the oldest nail preparations before the public, a particular liquid polisher is still gaining in favor. It is quickly and simply applied, giving a brilliant gloss and the slightly rosy tint which betokens health. It strengthens the nails and in time eliminates what is popularly known as "hang nails." Price, 50 cents a bottle.

A rouge has just been produced in a most original guise. It is a prepared bit of soft cloth which, when rubbed on the face, produces an exquisite tint that varies in depth according to the gentleness or vigor with which it is used; it washes off easily and will outlast several ordinary sized cakes of rouge. The box which holds the cloth has a mirror in the lid and costs 35 cents.

TREATMENT FOR SAGGING MUSCLES

Simple, wholesome, nourishing cream, made entirely from vegetable oils, an astringent cleanser that is also a tonic, combined with a scientific treatment administered with instruments specially made in Paris, makes up a treatment given by a woman specialist that it truly worthy. It strengthens and makes firm the different muscles of the face, which prevents lines forming. It also induces circulation, and consequently clarifies the skin, giving it a delightful, fresh appearance. Madame has studied abroad, and makes her own creams to suit the skin of each of her patients. The instruments are used primarily to restore sagging muscles, but one in particular is made to remove dead tissue. Her powders are all put up in Russia.

This treatment is not expensive, seven treatments being given for ten dollars; or a set of these instruments can be bought, after the purchaser has learned to use them, for thirty-five dollars, with sufficient skin food and other remedies for a lengthy treatment.

Pennsylvania RAILROAD

As in Boudoir or Club

The Limited trains of the Pennsylvania Railroad appeal to the women as well as the men.

The exclusive drawing rooms and compartments, the bright and cheery observation parlor, the ladies' maid and manicurist, the inviting dining car, the books and periodicals, all yield a sense of particular service that women like. There are cosy corners in these big trains where one may be lost to everything save the fascinations of a story and smooth motion.

As for the men, they know of the fitness of the club smoker, the aptness of barber and bath, the utility of the stenographer and the worth of the stock reports. It is either business or pleasure with them, or a combination of both.

All these exceptional features are at hand on the Pennsylvania Limited leaving Pennsylvania Station, New York, at 10.50 A. M., the Pennsylvania Special (less than 18 hours between New York and Chicago) at 4.00 P. M. and the 24-Hour St. Louis at 6.32 P. M.

This group of trains represents the highest skill of train construction, equipment and operation.

Sample Bottle for 10c.

Send today for

Isabel Cassidy's "Beau Brummell"

Finger Nail Polish

and test it for yourself before buying. Beau Brummell Liquid Nail Polish makes the nails healthy and strong—prevents and cures brittle nails—gives a

Brilliant Polish and a Delicate Flesh Tint



Small bottle will be mailed to you promptly upon receipt of 10c in stamps, or coin.

Isabel Cassidy's toilet accessories are on sale at all druggists, department stores and beauty parlors.

Roelly Chemical Co., *Perfumers*
2 West 29th Street, Dept. B, N. Y.

For the privilege of offering you a new delight, Madame, we submit

Violet Toilet Water Brut

An exquisite and distinctive conception of the modern perfumer for the fastidious American woman

BREATHING the dewy fragrance of fresh violets—tinted like the petals of the natural flower, Violet Toilet Water Brut well merits its description—"the ideal toilet water."

Its sweet, subtle odor clings and lasts, and (unlike many similar waters) it will not discolor the most delicate of fabrics.

Added to the bath, Violet Toilet Water Brut produces an effect that is the acme of luxury.

Used as a spray, it invests hair and gown with a clinging and exquisite fragrance.

Applied after exposure to wind and dust, it is wonderfully efficacious in dispelling fatigue.



Violet Toilet Water Brut is a creation that meets the demand for a high-grade article at a reasonable price.

It is made from the finest materials in the laboratories of the Hanson-Jenks Co., whose name is a guarantee of excellence, and is only one of their many articles for the dainty feminine toilet.

These preparations are on sale at high-class shops, and that you may recognize them, our trade mark: H-J, as shown here, is on every package.

These are offered in various sizes at the following prices:

4 oz.	-	-	75c
8 oz.	-	-	$1.25
16 oz.	-	-	$2.40

Hanson-Jenks Company

PERFUMERS

149 West 36th Street **New York**

Andrew Alexander Shoes

The new designs for Spring and Summer are now ready.



New Gun Metal Walking pump with welted sole. Made also in Tan Russia.



Colonial slipper of White Buck with silver buckle.



Colonial slipper of Patent Leather with buckles of various finishes.

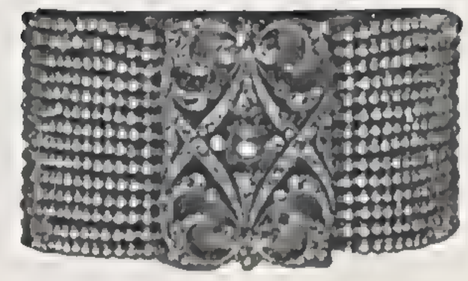
Correspondence invited on all matters pertaining to shoes for indoor or outdoor wear, or for sports.

FIFTH AVENUE AT FORTY-FIFTH STREET, NEW YORK

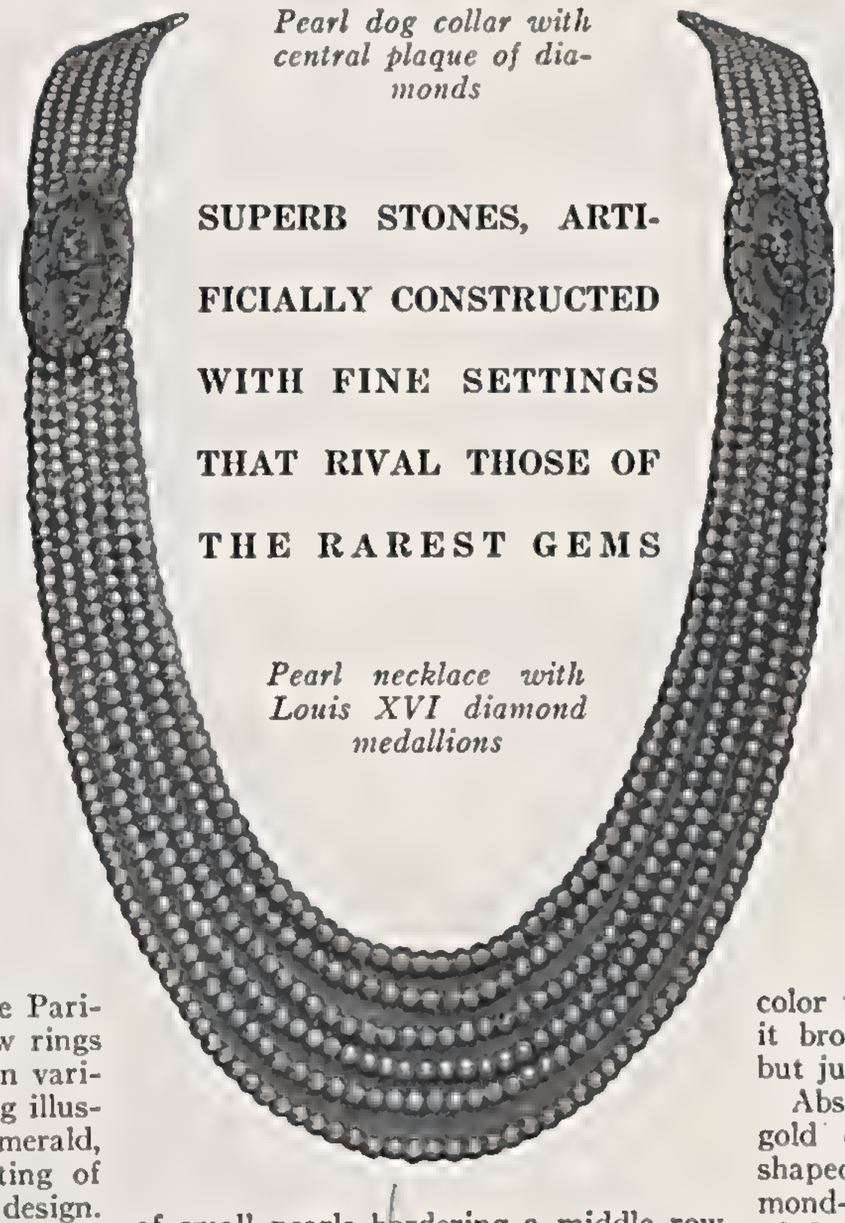
MODERN ART IN JEWELRY

IT is unquestionably true that half of the beauty of a gem depends upon its setting. The finest diamond or ruby, badly set, clumsily mounted, will show but a small part of its real beauty, whereas even the most ordinary of stones placed in one of the exquisite filigree settings of platinum becomes an object of rare and lasting beauty.

There is no house which appreciates more the value of a setting than Tecla's, and few can show a greater assortment of original and artistic designs. Take for example the ring with its charming basket setting in the right-hand corner of this page. The stone is a large, reconstructed sapphire of a clear, pure blue, round and very deep in form, so that it fits perfectly into the basket-shaped platinum setting. The basket is in latticework design, finished at the top with a band of tiny diamonds; festoons of diamond leaves, caught to the top at intervals by large diamonds, droop gracefully over the sides. Two Mercury wings inlaid with diamonds form the shanks. The blue of the sapphire and the brilliancy of the diamonds in their artistic setting make a trinket of great artistic value, and one which has that touch of originality that marks the work of the Parisian designers. Many of the new rings show single stones of great size in various fancy designs. The other ring illustrated shows a magnificent emerald, with a unique and effective setting of platinum and diamonds in leaf design. The long points of the leaves extend considerably over the edge of the stone, forming a delicate tracery of brilliants through which gleams the dark, clear green of the emerald—a bit of foam-flecked ocean wave. The long bar pin, in an intricate design of halfmoons of sapphires and rubies on a diamond background, is a smart new setting.



Pearl dog collar with central plaque of diamonds



SUPERB STONES, ARTIFICIALLY CONSTRUCTED WITH FINE SETTINGS THAT RIVAL THOSE OF THE RAREST GEMS

Pearl necklace with Louis XVI diamond medallions

PEARL NECKLACES AND COLLAR PIECES

The new-style pearl necklace shown here is composed of six rows of pearls of graduated lengths, the longest of which reaches to considerably below the chest; it is ornamented on either side by oval-shaped platinum and diamond medallions in the purest Louis XVI design. Each stone is perfect in form and color; the soft glistening of the pearls and the sharp, cold brilliancy of the diamonds combine to form an ornament of regal magnificence. With these long, flat necklaces a dog collar, the large center plaque of which matches in design and general appearance the medallions on the necklace, is sometimes worn. In the lower left-hand corner is a dainty design for a simpler necklace to be worn tight around the throat or the bottom of the collar. It consists of two rows of small pearls bordering a middle row of larger pearls, each of which occurs between two of the pearls in the outer rows. In the center of the necklace is a small, five-leaved flower of platinum and diamonds around a large central diamond; between each petal is a diamond, and from the flower hangs a pendant composed of two diamonds and a pearl-shaped emerald. Opposite this is an ornament to be worn either at the top of the collar or on the front of a piece of velvet ribbon around the throat. It looks like a single bow-knot about four inches long and half an inch wide; the knot itself is a single, square-cut emerald, from which extends on either side a bow of a fairy-like tracery of diamond leaves and flowers. It is mounted on flexible rivets, so as to adjust itself to the shape of the neck.

ABDUL HAMID AND HIS JEWELS

JEWELS have always played an important part in the life and literature of the peoples of the orient. Following the inherited instinct of his race and kind, that murderous, crafty old sultan, Abdul Hamid II, who for thirty years misruled his land, took as a pastime the collecting of jewels of marvelous beauty. In his palace, from which, during the revolution, he was sent to lead, if not a better, at least a more secluded, life in Salonika, were found his wonderful, ill-gotten hoards of jewels of fabulous worth.

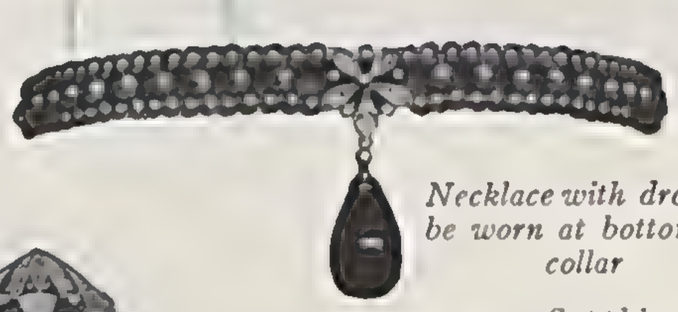
The report of the committee's findings there reads like a tale from the "Arabian Nights." On the divan in the room which he had so hurriedly left was carelessly thrown a string of praying beads worth $50,000, and in the half-opened drawers of the various cabinets were found hundreds of unset stones. The value of his entire collection, the larger part of which was sent to Paris to be auctioned off, was approximately three millions of dollars.

For two days before the sale the jewels were on exhibition in a large gallery, which was literally overrun by curious gazers and greedy buyers from all over the world. Among the ten pearl necklaces which had formerly decked the ladies of his harem, was one composed of one hundred and fifty-four pearls, strung in three rows; the center pearls of each row were as large as marbles, and every pearl was of such wondrous shape and color that the price of $184,000, which it brought, though sensational, seemed but just.

Absurd, even for a king, was a small, gold egg dish, containing three egg-shaped cups, over which hovered a diamond-studded chicken; on the outside of the dish, for no apparent reason, was a large solitaire diamond, looking so much like an electric button that one was almost tempted to press it and see if it would cause the eggs to boil or the chicken to cluck.

His collection of emeralds was not so valuable as his marvelous pearls, yet among them were some of the most artistically set pieces of the collection. A corsage ornament, composed of large cabochon emeralds surrounded by diamonds and joined by diamond chains, from which hung pear-shaped pendants of cabochon emeralds, sold for $16,000—a most magnificent thing, though somewhat unsuited to any but a beautifully, badly dressed princess of the orient.

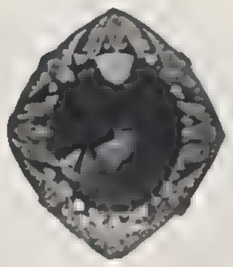
This sale has certainly been one of the most sensational of modern times, and such a one as, in all probability, never will occur again, for the deposition of an eastern tyrant, and the auctioning of his personal effects by a practical-minded government for the replenishing of state coffers too long depleted, is by no means a daily occurrence, nor is it permitted to the majority of workaday people to step from the great, bustling boulevards of Paris into such realms of romance and wealth.



Necklace with drop to be worn at bottom of collar



Jeweled bow-knot for velvet ribbon or top of collar



Sapphires, rubies and diamonds in half-moon design



Tracery of diamond leaves over emerald



Ring of a blue sapphire in a basket setting



Fiskhats

are designed to fill every requirement of the critical trade which demands absolute correctness of Style, Outline, Finish and Coloring in Headwear.

FISK MILLINERY represents the highest development of the designer's art which finds expression in the creation of hats suitable for all occasions, either Street or Dress wear.

For the convenience of the buyers of stores handling FISK MILLINERY, complete displays can be seen at the following locations:

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CHICAGO



No. 1037—2¼ in. high.
Sizes 12 to 13½. Price 25c each



No. 9259. Guimpe, any size, white or cream. Price $1.50

Slater
TRADE MARK

Women's Tailored Collars

The name "Slater" is stamped on the band.

Slater, Apple & Co.
28 East 22nd Street, New York City

Your New Mason Edouard Style Book is Ready



This Book includes many hundreds of illustrations and descriptions of Paris and New York fashions in every kind of apparel.

It offers you your choice of all of these most beautiful fashions at wonderfully low prices. Prices so low that purchasing from this Style Book will surely mean to you more clothes as well as better and more exclusive and becoming apparel than you have ever bought before.

This Book will be sent you Free if you send your name and address.

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We prepay postage and expressage on all our goods to all parts of the world. We guarantee you perfect satisfaction on every purchase or we will refund your money without delay and pay all mail or express charges both ways.

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No. 303 FIFTH AVENUE
New York City

Genuine Seed Pearl Jewelry

By FREDERICS



No. 030 Drop Earrings - - $35
No. 029 Pendant - - - - - $22

Seed pearl jewelry as revived by Frederic's is of the finest quality of genuine seed pearls applied with horse hair on mother of pearl, at prices much lower than the original old French pieces.

Address Mail Orders to
No. 5C West 37th Street

1912 Catalogue of Unusual Jewelry sent for 10c. postage

Frederics

ART JEWELER,
Stores at
1 WEST 34th St., Opp. Waldorf-Astoria
479 FIFTH AVE., at 41st St.

Howard & Co.

Pearl Necklaces

50th Street
and Fifth Ave.



One of the most successful of the miniatures by Anna Belle Kindlund

ART NOTES

THE advent of photography dealt to the art of miniature painting a blow from which it seemed, for a long time, not likely to recover. The eighteenth century, the age of delicate laces and pale ribbons, of powdered hair and patches, had been the golden age of miniature painting. Diminutive portraits on tablets of ivory had the fragile and intimate grace, the daintiness and artificiality, we associate with the days of the "Régence." After Niepce and Daguerre, however, the portraits which *grandes dames* gave to their worshippers, which rulers presented to ambassadors in frames of precious stones, were, for the most part, hideous tintypes, rough and unretouched. And ever since, public, artists and critics have agreed to consider miniature painting as an old-fashioned, ladylike fad, in no way related to the great currents of modern art.

THE ART GIVEN OVER TO SPINSTERS

Self-supporting gentlewomen and maiden ladies having suffered reverses were quite naturally expected to take it up. Little these persons cared for the innovations introduced in artistic technique by a Monet or a Whistler. The modern miniature remained what painters call "tight" and "thin." Whether the sitter was a child, a captain of industry or a society leader, pale rose and faded blue were omnipresent. A recognizable likeness to the model was about the only requisite.

Anna Belle Kindlund, who recently closed her Buffalo studio to establish herself in New York, has revolutionized this dainty art. She holds that, in the choice of colors, in the modeling of surfaces, and in the vizualization of atmosphere, the methods obtaining in ordinary portrait painting should be applied to miniature. In largeness of feeling, in beauty of color and in simplicity of treatment her miniatures combine many of the prime qualities of good oil painting with the luminosity and brilliancy of texture only to be achieved on ivory.

There is in her work a freshness of color combined with an obvious love of experimentation that is thoroughly American. No two sitters appear to have been approached in exactly the same manner. The impress of "To-day" is upon all her work, lending to it a worth that no imitation of past styles, however clever, can possibly contribute. The result is that her efforts have met with considerable success. At the International Exposition in St. Louis one of her miniatures was awarded a first medal. Her exhibitions at the Buffalo Allbright Galleries, at the National Arts Club, at the Pennsylvania Academy, have only served to increase her fame, and last summer the Paris Salon accepted one of her masterpieces, the portrait of Madeleine Dabo, the daughter of Leon Dabo.

MISS FOOTE'S EXHIBITION

Miss Mary Foote held an exhibition of her paintings at the Madison Avenue Galleries in the early part of February. Miss Foote is one of the younger woman artists of this country whose work ranks with that of Cecilia Beaux and Mary Cassatt. Her portraits of men and women are particularly noteworthy on account of her keen insight into the psychology of her subjects.

Miss Foote adds to her exceptional intelligence, in treating of her subjects, a rare masterly ability to handle paint.

EXHIBIT OF MOHAMMEDAN ART

Under the direction of H. Kevorkian the Persian Art Galleries of London arranged for, at the Folsom Galleries, from January 17th to February 10th, one of the most interesting exhibitions of the season. It was described as an exhibition of Mohammedan art, and included early drawings, illustrated manuscripts and an important collection of objects excavated in Central Persia.

J.H.C. LADIES' TAILOR

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286 FIFTH AVENUE NEW YORK
(at Thirtieth St.)

Ladies' Tailored Suits REMODELED

A single alteration—costing little—may be the means of saving you the entire cost of a new gown. Bring your gowns here and see how satisfactorily they can be remodeled and refitted.

We have studied this feature for nineteen years.

The extremely smart new Robespierre rolling collars, narrow belts and other distinguishing marks of the new mode can be made from previous season's models.

It is always a pleasure to help you give to your wardrobe the distinctive features of advanced fashion.

Tailored Suits at $65.00

J. H. COMSTOCK
Ladies' Tailor

BERTHA



GOWNS

Sketches with estimates submitted upon request

17-19 West 45th Street
NEW YORK

Formerly at 41 West 36th St.



UTICA Sheets and Pillow Cases

BACK in 1848, Utica Sheets first graced the beds of our forefathers. And ever since, the name "Utica" has identified the best Cotton Sheets and Pillow Cases.

Laundered ready for use; plain and hemstitched.
All sizes. Sold by dry goods stores everywhere.

Utica Steam & Mohawk Valley Cotton Mills, Utica, N.Y.

Established 1848. Times change, but "Utica" remains a Standard.



Guiry

Importer of Millinery

is now showing her personally selected Paris models for early spring. Your inspection of these exceptionally attractive styles is invited.

36 West 33rd Street
15 West 45th Street

21 W. 38th St.
New York City

Le Papillon

TRADE MARK

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Maude Model

A wide range of styles—the choice of fabrics especially extensive—promptness and the best workmanship make dissatisfaction impossible.

Our goods are universally admitted to be of superior style, fit, finish and workmanship. Write for Booklet A.



This very unique model shows a hip confiner, built high enough to protect the waist line. In this way the very fashionable effect of being uncorseted is obtained while the flesh below the waist line is held in a firm but supple casement.

Coutil $8.00

This model is made of rubber webbing. Its flexibility insures one of perfect ease and comfort. It is worn by many professional dancers and artists where graceful pose and movements cannot be confined. The bust line is low as desired.

Price.....$25.00 up

Maillard's

The best COCOA of them all

Maillard's Breakfast Cocoa and **Maillard's Vanilla Chocolate** are the ideal beverages. Served hot or cold—they are wonderfully rich in food values, and being quickly prepared and easily digested, they particularly appeal to the careful liver—the growing child, and persons in delicate health.

Ask for Maillard's.

ALL LEADING DEALERS

Sample can free on request



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Burlington Arcade

PRESENTS

English and Motor Sport Hats in Exclusive Bond Street Styles for Early Spring Use. Tweed in heather combinations and Suede in plain colors. $10 to $20.

Recent importations of smart English coats in walking and motoring lengths show the tendency to the more fitted back.

JOHN WANAMAKER
10TH STREET AND BROADWAY
NEW YORK

REAL MOHAIRS

Direct from Loom to Wearer
No intermediate profits
Honest Goods at Particularly Low Prices

Benn's Mohairs are beautiful examples of modern improvements in weaving and finishing; perfect in texture, soft and silky to handle, and with a permanent and shimmering finish. They shed dust, wear well, can be cleaned or carefully washed; drape beautifully, and are not like the old Alpacas, springy and stiff.

BENN'S MOHAIRS

England 1860 — America 1904

for dresses, skirts, suits, traveling wear, etc., in a varied assortment of weaves and colors, are

CUT IN ANY LENGTH.

EXPRESSAGE PREPAID to your nearest office.

Write for FREE SAMPLES and price list.

Satisfaction guaranteed or money promptly refunded.

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Mme. Leonard

Manufacturer of
SELF ADJUSTABLE
MATERNITY DRESSES
Made in the Latest Styles



Worn with the greatest of Comfort and adjusts itself to all requirements throughout all Stages of Maternity without detection and can be worn in normal conditions as well without removing a button. It is adaptable to the finest gowns as well as to the Simplest Dress.

I also carry a large assortment of dresses for normal wear.

All garments made on the premises to measure.

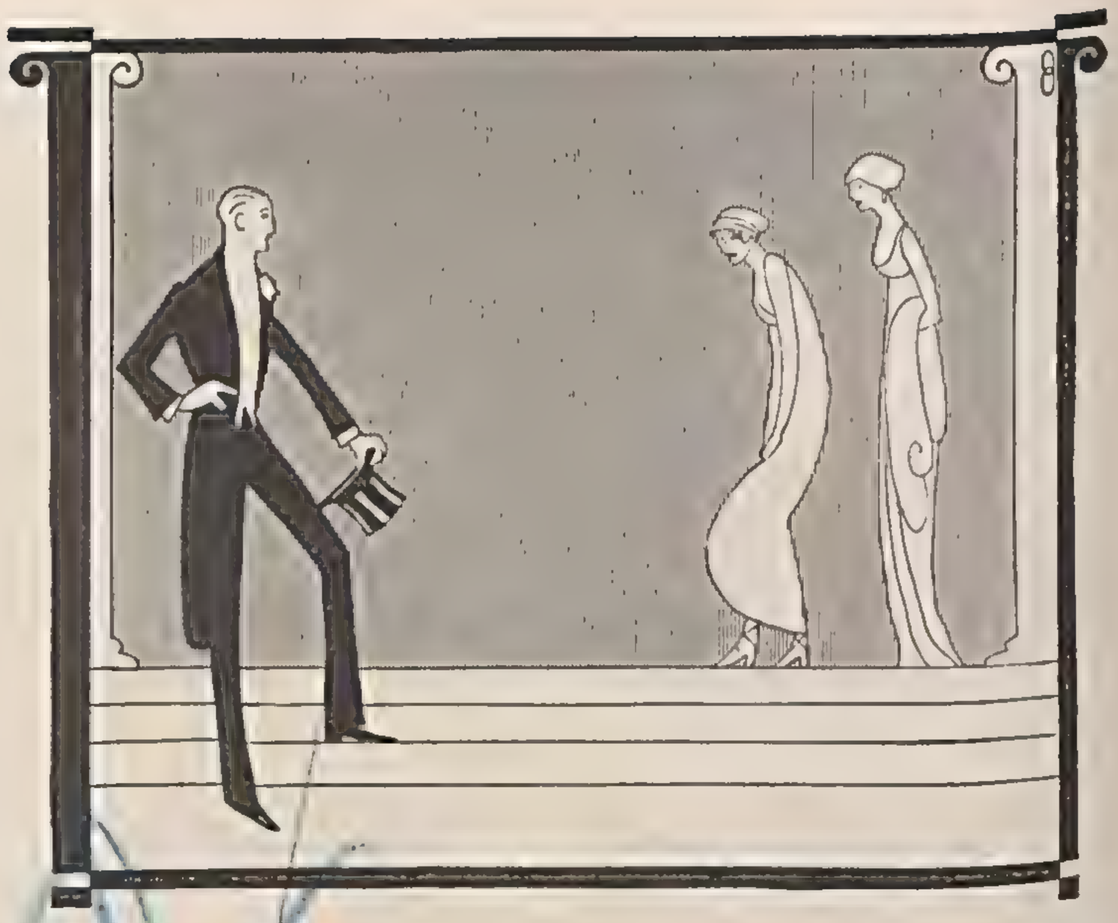
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Made of voile, lingerie, Eyelet Embroidery and all other washable materials.
Buttoned front lingerie Dress as illustrated.
The best quality linen laces give the Bolero effect on waist and design on skirt.
The Crochet ball trimming details the design; ribbon Velvet is just above the waist line—and black buttons add to the attraction of the costume.

Cotton Voile, $23.00 ***Eyelet, $25.00***

22 West 39th Street
NEW YORK



SOCIETY

Died

NEW YORK

Alden.—On January 12th, George Henry Warren Alden, son of the late R. Percy and Mary W. Alden, age 29 years.

Borden.—At Short Hills, New Jersey, on January 19th, Mary E. Tuthill, wife of Mr. Alfred Borden.

Bruce-Webster.—At her residence, on January 8th, Lou Belle, wife of Mr. George B. Bruce-Webster.

Bullard.—On January 19th, at her residence, Laura Curtis, wife of the late Enoch Patterson Bullard.

Cardozo.—On January 7th, at her residence Emily R. Wolff, wife of Ernest A. Cardozo, in her 33rd year.

Chickering.—At her residence, on January 10th, Cordelia Oakes, wife of the late Charles F. Chickering.

De Witt.—On January 12th, at his residence, George Gosman De Witt, aged 66 years.

Fachiri.—In London, England, on January 20th, Leila, wife of Antonio P. Fachiri.

Hard.—On January 16th, Ellen W., wife of Mr. Anson Wales Hard.

Harper.—On January 14th, at Summit, New Jersey, Orlando Metcalf Harper.

Kelly.—On January 18th, Eugene, son of the late Eugene and Margaret Kelly, aged 53 years.

Kunz.—On January 8th, at her residence, Sophia Handforth, wife of Mr. George F. Kunz.

Mason.—On January 18th, Mary E. Murdoch, wife of Mr. Alfred Bishop Mason, aged 60 years.

Montgomery.—On January 20th, William Slack Montgomery.

Nott.—On January 12th, at her residence, Julia Jerome Hildt, wife of Mr. Charles C. Nott, Jr.

Owen.—On January 11th, at Saranac Lake, Arthur Dixon Owen, son of the late Edmund C. and Rosamond Harriman Owen.

Perkins.—On January 18th, Edward Richard Perkins, in the 45th year of his age.

Rhinelander.—On January 12th, Matilda F., wife of Mr. Charles E. Rhinelander.

Sullivan.—On January 6th, Arthur T. Sullivan, at his residence.

Vail.—On January 15th, Richard Philip Hart Vail, D.D., in the 69th year of his age.

Whitman.—On January 10th, Sarah Andrews, wife of the late Alfred Whitman in the 79th year of her age.

CLEVELAND

Blossom.—Eva Gillam, wife of the late Henry Sheldon Blossom, on Thursday, December 7th.

Engaged

NEW YORK

Brown-Niles.—Miss Florence May Brown to Mr. William W. Niles, of New York.

Noyes-Sierck.—Miss Marjorie W. Noyes, daughter of Mr. and Mrs. Charles Prentiss Noyes, to Mr. Herbert C. Sierck.

Spofford-Morgan.—Miss Barbara Spofford, daughter of Mr. and Mrs. Charles Ainsworth Spofford, to Mr. Shepard Ashman Morgan, of New York.

Worthington-Roper. — Miss Valerie Worthington, daughter of Mrs. Harry F. Worthington, to Mr. Langdon Heywood Roper, son of Mrs. Charles Roper, of Pelham Manor, N. Y.

BALTIMORE

Greiner-Rodgers.—Miss Ethel Greiner, daughter of Mrs. Richard Greiner, of Annapolis, Md., to Lieutenant John Rodgers, U. S. N.

CHICAGO

Hamline-Ely.—Miss Josephine Hamline, daughter of Mrs. John H. Hamline, to Mr. Morse Ely, son of Mrs. C. Morse Ely.

Herrick-Forgan.—Miss Margaret Herrick, daughter of Mr. and Mrs. John J. Herrick, to Mr. Donald Forgan.

Hunter-Butler.—Miss Deborah Hunter, daughter of Mr. and Mrs. John C. Hunter, of Fargo, North Dakota, to Mr. Francis Peabody Butler, son of Mrs. Herman Butler, of Winnetka and Chicago.

King-Du Moulin.—Miss Marjorie King, daughter of Mrs. Rockwell King, to Mr. Septimus Stuart Du Moulin.

McLaren-Ellison.—Miss Helen McLaren, daughter of Mrs. William E. McLaren, to Mr. Bennett W. Ellison, of New York.

Manierre-Kennard. — Miss Wilhelmine Manierre, daughter of Mr. W. R. Manierre, to Mr. Reginald Parry Kennard, of Boston.

Waller-O'Brien.—Miss Louise Waller, daughter of Mr. and Mrs. William Waller, to Mr. Howard V. O'Brien.

MINNEAPOLIS

Tooker-Barber.—Miss Margaret Langdon Tooker, daughter of Mr. and Mrs. Stephen C. Tooker, to Mr. Harry Barber, son of Mr. and Mrs. Edward Barber.

SAN FRANCISCO

Shields-Casey.—Miss Alexandra Shields, daughter of Mr. and Mrs. A. M. Shields, to Mr. Harold Casey.

Weddings

NEW YORK

Gardner-Regan.—On February 14th, Mr. William Gunther Gardner and Miss Marion Edith Regan, daughter of Mr. and Mrs. James B. Regan.

(Continued on page 68)

CASTLE'S PANAMA & OUTING HATS

Famous for Quality & Design



Castle Hats

To be had of all the Best Dealers

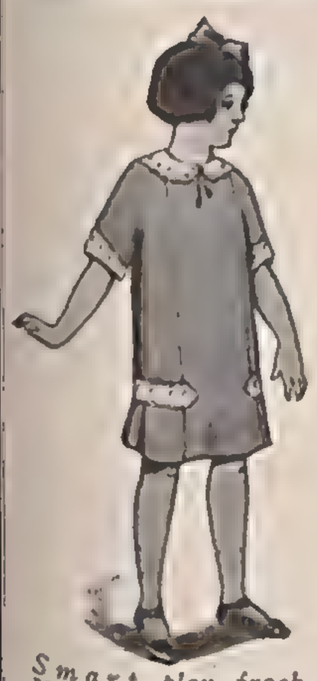
L. F. CASTLE Co. – 583-585-587 – BROADWAY *New York*

Children's Outfitter

The problem of clothing your children is a problem no longer if you let me submit sketches, samples and prices.

I make a specialty of complete outfits for boys and girls—also for misses up to eighteen years. Vogue Patterns are frequently used—see the accompanying sketch.

The favor of a visit or letter is requested.



Smart play frock, a Vogue Pattern design. Developed in various materials from $4.50

Miss ELAINE

401 West End Avenue (cor. 79th St.)
New York City

Corticelli Silk



Adrienne

La Chambrette de Lingerie



ADRIENNE

ANNOUNCES HER SPRING OPENING

You will find here a most exclusive collection of hand made lingerie.

One of Adrienne's best known specialties is the

DU BARRY TEA GOWN

which is a faithful reproduction of a gown owned by the famous Mme. Du Barry.

Among Adrienne's other notable offerings are boudoir robes and caps; negligees; nightgowns of crepe-de-chine and chiffon that will stand repeated trips to the laundry; and underwear in muslin, batiste, crepe-de-chine and other materials cut and finished exclusively by hand.

Your first visit to Adrienne will be a mile-stone in your experience of New York shopping.

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Opposite The Ritz-Carlton
New York

FUR STORAGE

DRY COLD AIR

IMPROVED METHOD

C. G. Gunther's Sons

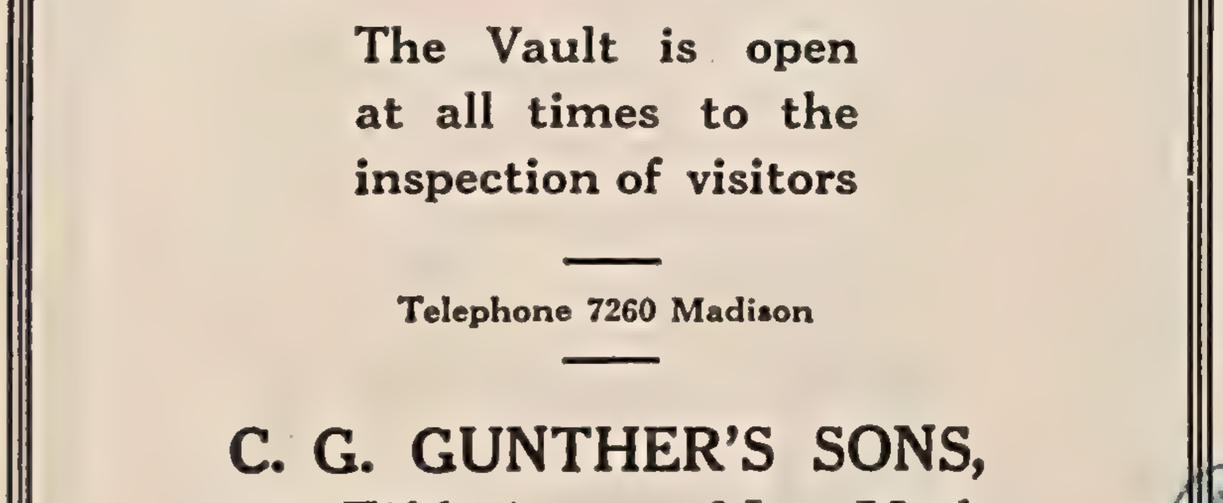
Established 1820

THE attention of customers, preparing to go South, is directed to our unusual facilities for storing Furs and Fur-lined Garments, Rugs, Robes, etc., against loss or damage by Moth, Fire or Theft. Furs stored at a moderate charge.

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Against cold weather—use Crème Simon, the famous beauty preparation, which protects the skin from redness and all irritations, giving it whiteness, and velvetlike appearance.

POWDER & SOAP, SIMON

J. SIMON, PARIS

M. LEVY, Sole U. S. Agent, 3 EAST 17th STREET, NEW YORK

SOCIETY

(*Continued from page 66*)

Lapsley-Delafield.—On January 9th, at the home of the bride's grandmother, Mrs. Daniel E. Moran, Mr. Arthur Lapsley and Miss Nina M. Delafield, daughter of the late H. P. Delafield.

Hoffstot-Martin.—On January 17th, at the Hotel Marie Antoinette, Mr. Henry Phipps Hoffstot, son of Mr. and Mrs. Frank N. Hoffstot, and Miss Marguerite Martin, daughter of Dr. and Mrs. T. J. Martin.

Hudson-Brown.—On February 7th, Mr. Alan Hudson and Miss Eleanor Granville Brown, daughter of Mr. and Mrs. Waldron Post Brown, at the Church of the Incarnation.

BALTIMORE

Dennis-Craig.—On January 20th, in the Chapel of Emanuel Protestant Episcopal Church, Mr. James Upshur Dennis and Miss Louise Irene Craig, daughter of the late Charles Page Craig.

BOSTON

Corner-Cushing.—On January 9th, at Trinity Church, Mr. Kenneth Ranney Corner, of Cleveland, and Miss Eleanor Stockbridge Cushing, daughter of Mr. and Mrs. Arthur Percy Cushing, of Brookline, Mass.

CINCINNATI

Hill-Hamilton.—On January 31st, at the home of the bride, Mr. Webb Hill, son of Mr. and Mrs. Joseph Stacy Hill, and Miss Anne Hamilton, daughter of Mrs. Robert Hamilton, of Covington, Kentucky.

Outcalt-Harris.—On January 27th, Mr. William Miller Outcalt and Miss Marjorie Harris.

CHICAGO

Blair-Bowen.—On February 10th, Mr. W. McCormick Blair and Miss Louise Bowen, daughter of Mr. and Mrs. J. T. Bowen.

NEW ORLEANS

Levert-de Buys.—On January 25th, Mr. Robert Louis Levert and Miss Marie Olga de Buys, daughter of Mrs. Lucien de Buys.

PROVIDENCE

Anthony-Colt.—On January 17th, at St. Stephen's Church, Mr. Andrew W. Anthony and Miss Primrose Colt, daughter of Mr. and Mrs. Le Baron B. Colt.

Ostly-Bucklin.—On January 30th, Mr. Ralph Granville Ostly, son of Mr. Englehart C. Ostly, and Miss Dorothy Bucklin, daughter of Mr. and Mrs. Edward C. Bucklin.

ST. PAUL

Thompson-Ingersoll.—On January 27th, at the home of the bride, Mr. Horace E. Thompson 2nd, and Miss Geraldine Ingersoll, daughter of Mr. and Mrs. Frederick G. Ingersoll.

Weddings to Come

NEW YORK

Kane-Winslow.—On February 17th, at St. Mary's Church, Tuxedo, Miss Rose O'Neil Kane, daughter of Mr. and Mrs. Grenville Kane, to Mr. Carroll Winslow, son of Mr. and Mrs. Francis D. Winslow.

Nicoll-Wightman.—In June, Miss Anne Camac Nicoll, daughter of Mrs. Henry Denton Nicoll, of New York, to Mr. Gordon Ellwood Wightman, of Ontario.

Winslow-Williams.—On April 11th, in Grace Church Chantry, Miss Margaret Winslow, daughter of Mr. and Mrs. Francis Dana Winslow, to Mr. Gordon Williams, of Baltimore, Md.

Receptions, Dinners and Dances

Benefit for the Orthopedic Ward Post Graduate Hospital.—Berkeley Theatre, February 1st.

Cutting, Mrs. William Bayard.—Dinner, February 14th, at home.

Fete for the N. Y. Association for the Blind.—Hotel Astor, February 19th.

Griffen, Mrs. Benjamin.—For her daughter, Miss Marjorie E. Smylie, dance, Sherry's, February 15th.

Houghtaling, Mrs. Warren R.—For her daughter, Miss Irene H. Houghtaling, tea, February 13th.

Leap Year Subscription Dances.—At the Hotel St. Regis, February 14th, March 15th and April 9th.

Mali, Mrs. Pierre.—Dance, February 10th, at 8 Fifth Avenue, for young people.

Reid, Ambassador and Mrs. Whitelaw.—On January 22nd and 23d, dinners at home for the Duke and Duchess of Connaught, and Princess Patricia, of England, and on January 24th, dinner, dance, music and reception.

Ruperti, Mrs. Justus.—On February 14th, for Mrs. Gustav Amsinck, card party.

Vanderbilt, Mrs. William K., Jr.—On February 21st, at her residence, amateur theatricals, supper and informal dancing.

Vanderbilt, Mrs. William, K.—At home Sundays, during the season, at 660 Fifth Avenue.

Wells, Mrs. Brooks H.—At home Fridays until Lent.

THE WHITE HOUSE RECEPTION TO THE DIPLOMATIC CORPS

FOR many years no gathering at the White House has been as successful as was this year's reception to the Diplomatic Corps. We are still wondering just why that was. To be sure, this, the first of the State levees, at which the President and his wife welcome the members of the corps, has always been considered the most brilliant of these state receptions, but of late years there has been a falling off of the attendance of the elect who put their stamp of approval on all social events.

Why, then, was this year's diplomatic reception so much more interesting and so much smarter than usual? Was it because Capital society has elected to aid Mrs. Taft in her efforts to make White House affairs more like the smart functions of exclusive homes—an ambition upon which she has so far realized splendid returns—or was it because of the brilliant strangers within our gates?

Mrs. Cornelius Vanderbilt, Mrs. Elsie French Vanderbilt, Mrs. Joseph Stickney, the Ambassador to Great Britain, and Mrs. Whitelaw Reid were some of the guests from out of town, not a sufficient number in themselves to set a mark upon a gathering numbering fourteen hundred persons, but their presence attracted perhaps a hundred persons who have attended so many White House receptions that they have of late years grown negligent.

THE STRANGERS WITHIN OUR GATES

The presence of these and other visitors was the signal for many dinner parties. The mistress of every large house asked some twenty or thirty persons to meet a visiting guest of honor before the reception that night, and each hostess afterward took her guest to the reception.

Because of the presence of Madame Bakhmatieff, wife of the new Russian Ambassador and sister of Mrs. John R. McLean, Mrs. McLean, who so seldom is seen at an evening gathering outside of her own home, was present for the first half-hour of the reception. She wore a gown of cloth of gold, a necklace of diamonds, and several ropes of pearls, besides one of her most beautiful diamond tiaras. Mrs. L. Z. Leiter was also present for the first time in some years; her jewels rivaled those of her house

(*Continued on page 70*)

PARIS

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Girdle in any shade desired.

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And All Itching, Oily and Scaly Conditions Which Cause Premature Grayness and the Hair to Fall

Successfully Treated

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This treatment, hitherto known only to a few, is now offered to all. This is the only place in America where this treatment is given by a pupil of the most famous European scalp specialist.

The largest and most thoroughly equipped place in the world for the treatment of the hair and scalp.

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Be sure this DeBevoise label
is on every brassiere
that you buy.

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Whatever your figure — slender, medium or stout—there is a DeBevoise style that will improve your contour and make your corset and gown fit you more stylishly and becomingly. Without the DeBevoise, the fashionable, low-bust corset cannot do justice to your figure or gown.

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The clever shaping and faultless fit of the DeBevoise make it the only correct foundation for fashionable gowning. No other Brassiere solves the difficult problems of present-day corsetry so perfectly as the DeBevoise.

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V-Backs, Square-Backs, Open Fronts, Etc.
Batiste, French Mesh, Satin, All-Over, Etc.

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here illustrated is exclusively a DeBevoise creation for those who prefer the high-back effect in surplice-opening Brassières. Illustrations show front and back view of DeBevoise No. 2022, Price $1.50 each. (Other Square-Back styles, $1 to $5 each.)

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Patent] *Invisible* rust-proof boning, reinforcing arm shields, adjustable corset hook, superb shaping, faultless tailoring, daintiest finish. Sizes, 32 to 48 bust.

Ask your merchant for the DeBevoise style best suited to your figure. But don't say just "brassière" — say "DeBevoise" The DeBevoise has many an imitator, but ***no equal.*** If your merchant will not supply you with the DeBevoise style that you wish, write us.

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to soothe and strengthen shattered nerves and rebuild the tired, worn brain and body back to normal health and strength. The lupulin of the hops acts directly upon the nerves, soothing and strengthening them, while the rich, nourishing food element of the barley malt quickly braces up the whole system and restores nature's balance. Your doctor will recommend it.

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HOTEL CHATHAM
RUE DAUNOU

Between the Rue de la Paix and the Grands Boulevards

TELEGRAMS: CHATHAMEL—PARIS

THE WHITE HOUSE RECEPTION TO THE DIPLOMATIC CORPS

(*Continued from page* 68)

guest, Mrs. Jack Gardner, of Boston, who, in a gown of cloth of gold with a shawl drapery of filmy thread lace and a Dolly Madison turban of gold tissue ornamented with black bird of Paradise feathers, which extended backward in Chanticleer effect, was, perhaps, the most picturesque figure present.

Mrs. Cornelius Vanderbilt wore a one-piece gown of black chiffon, embossed in figures of gold, which clung to her figure and was divided into a slit train in the back. Her tiara was the most magnificent worn that evening. It stood out about her hair like a halo, with a jewel in each point of the sunburst.

ROBES OF STATE

Mrs. Taft, whose wardrobe this winter contains a new gown for every occasion, was gowned in silver brocaded satin, the only trimming of which was the masses of lace about the corsage. She wore a diamond-starred tiara, a dog collar of diamonds and pearls, and diamond earrings. Her daughter was gowned in white satin, brocaded in gold and trimmed in gold lace and a gold scarf drapery. Her hair, parted at the side, was bound with a twist of gold tissue.



Receiving in the line with the President and Mrs. Taft were the women of the cabinet. Mrs. Knox, the wife of the Secretary of State, looked unusually well in a soft, emerald-green satin. The skirt was trimmed with a wide band of gold-brocaded satin which reached from the waist-line on the left side to the hem on the right side, and ended in the train. The sleeves were of gold-brocaded satin and tulle. The decolletage was severely plain. Mrs. MacVeagh, wife of the Secretary of the Treasury, wore an ivory, brocaded satin, made severely plain, except for quantities of Venetian point lace about the corsage. Mrs. Meyer, wife of the Secretary of the Navy, wore a gown of wine-colored velvet. The bodice was slashed on either side above the waist-line to show a trimming of lace and rhinestones. Rhinestone trimming bordered the decolletage and, with lace, formed the elbow sleeves.

Mrs. Joseph Stickney wore a white, uncut velvet, brocaded in threads of silver, with quantities of lace about the corsage. Mrs. E. R. Thomas was in corn-colored satin, finished about the decolletage with tulle and lace. Mrs. Elsie French Vanderbilt wore a gown of black velvet, with white chiffon and lace.

VOGUE POINTS FROM PARIS

EVERY season one expects radical changes in the general outlines of costumes, but fashions change slowly and insidiously, now in a sleeve, now in a girdle, now in the length or fullness of the skirt. Margaine Lacroix says, "It is difficult at this time to predict accurately just what the new mode will be; one can speak only in a general way. There is, of course, no doubt that the popular materials are to be two-toned or changeable taffetas for street suits and gowns, and for the plainer tailleurs, cloth d'éponge. Lace will, as usual, feature in all gowns, but for lingerie dresses the preference will be for heavy, applied embroidery, such as the broderie Breton. The skirts will be short and, in the thin materials and silks, full at the waist. Both long and short sleeves, and high and low collars, will be used; these will be largely a matter of individual choice, though possibly the long sleeves will be somewhat smarter."

THE kimono sleeve is on the wane, but has left its traces in the long shoulder line which many of the models still retain, though some have already gone back to a slightly fulled sleeve inserted in a normal armhole.

BROWN, in all the varying shades from snuff to mustard, bids fair to be a popular color as it is particularly adapted to the rough, loosely woven cloth d'éponge of which the tailor suits and long coats are being made.

THE house of Béchoff-David is gliding from the fashions of the Empire to those of the Restoration and the period of Louis Philippe, and is launching a new model for a tailor suit—a long, double-breasted, tight fitting coat, reaching almost to the bottom of the skirt. On evening gowns and *robes intimes* it is showing as trimming lovely cords, knitted in silk the color of the gown and thickly studded with tiny crystal beads.

HEAVY cords, covered with gathered silk, are prominent trimmings on the tailor suits; and on the taffeta costumes, narrow, shirred, bias bands, usually about an inch wide and composed of two rows of beaded shirrings, are much used.

A RECEPTION gown of black satin showed the wider skirt. A three-tier effect was achieved by bands of black satin cut on the cross. The last of these bands met a deep, Russian coat bodice of deep, old-rose panne; and there were wide, black tulle ruffles on the three-quarter sleeves.

AN exquisite opera gown of white satin was veiled in a full drapery of fine black lace. The fichu effect, so popular on the latest evening dresses, was achieved in this case by a deep cloak of Brussels point lace covering the bodice to the waist-line at the back and caught up in front with a little forget-me-not velvet bow.

ONE cannot go far wrong if one has the sleeves of silk gowns and lingerie dresses made with long shoulders, a full puff at the elbow, and a three or four-inch, tight cuff at the wrist. The house of Béchoff-David is using lingerie ruches two or three inches wide to finish the wrist of long, tight sleeves and to continue up the outer side of the elbow; this trimming figures on many silk gowns and also on those of heavy linen.

PLAITED frills of lace or lingerie, extending from the neck to the hem of the one-piece gowns, are very smart.

THE defined waist-line is an assured fact, though, as in all cases of transition, many empire skirts are still seen. Patent leather belts are worn with all costumes, though the old-time, high, plaited and boned girdle is beginning to make its appearance. Soft, crush belts of silk with long, fringe-trimmed ends tied in a loose knot are worn either to the side of the front or to the side of the back with silk costumes.

MANY coat backs are quite straight, and the fronts are cut away. The bolera still lingers in some straight, loose-backed models.



Tolman

"Clothes Shop" for Women

THIS charming tailor-made street frock is of French serge. Collar and cuffs of chiffon taffeta. Finished with hand embroidery. Price as illustrated, any shade French serge or white wool pique, **$35.**

Same model in imported chiffon taffeta, silk serge, or aeolian, $40.

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"The white wonder of Juliet's hands."
—Shakespere.

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Do not continue to have unsightly and uncomfortable hands. Send to-day for a pair of JULIET MEDICATED SLEEPING GLOVES, mailed postpaid on receipt of $3.00 including one extra jar of Juliet Paste Medication. Elbow length $4.00.



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Do you want protection from the biting cold of wintry winds?

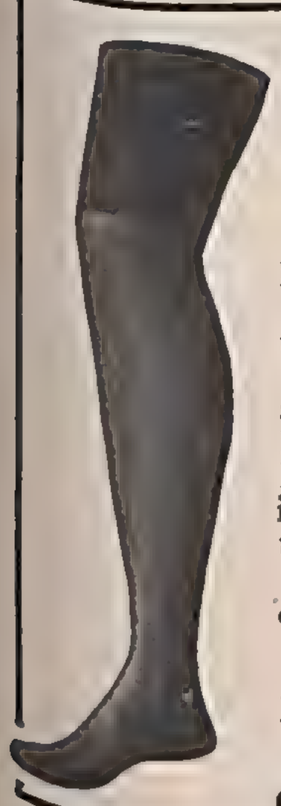
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Quick deliveries by mail or express prepaid.

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Perhaps you have thought $3.50 was enough to pay for a corset. For this reason perhaps you have never bought a Madame Lyra Corset, knowing the price to be $5.00 and up. But this is so no longer. I want every particular dresser to know Madame Lyra Corsets and to wear Madame Lyra Corsets. For this reason, in order to reach many who, as I have said, do not pay higher than $3.50 for a corset, I am making a special offer. Madame Lyra Corsets are now sold for $3.50 and up. I know these $3.50 Madame Lyra Models I have put on the market are absolutely the most wonderful corset values to be had. They produce the modish style of the supple, graceful, straight-hipped silhouette as no other corsets. They are perfect.



$3.50 to $15.00 per pair

Model 3636 Coutil $5.00

Another thing—I absolutely guarantee the stays of Madame Lyra Corsets. If by any chance a stay in a Madame Lyra Corset breaks (within reasonable wear) send the corset to me, no matter where you bought it, and I will, without any charge to you, replace the stay and return the corset to you, post prepaid. (This guarantee does not cover a corset that has already been re-stayed.

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LYRA CORSETS

carried by many leading merchants. Ask for them. Insist upon them. Insist that you obtain just the right model of Madame Lyra Corsets for your individual figure. Among the many styles of different heights and lengths for slender, medium and stout figures, there is just exactly the right Madame Lyra Corset for you. The thing is to find it. Once you do, perfect style and satisfaction are yours. Do not think of taking a Madame Lyra Corset without having the same properly fitted to you.

If you cannot buy a Madame Lyra Corset in your town, I will send you direct any Madame Lyra Corset you wish, upon receipt of the retail price, post prepaid.

For any further information you may desire on Madame Lyra Corset styles or styles in general, write me, addressing your letter

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I shall be only too glad to reply at once.

Very cordially,

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Made in Many Modish Models

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Every particular girl should have a supply of these exquisitely tailored waists
Send for our "Waist Style Book"

Hynard & Meehan, 15 W. 24th St., N.Y.

THE FIRST STEP IN CREATING A MODE

(*Continued from page 24*)

worked into their delicate texture, but also the coloring—this is what I aim at.

"I have not confined myself to lace. From old cushions and needle pictures new ideas can be gathered; linen work offers a big field, so do altar cloths and frontals found in old churches in this country and in Spain and Italy; so also the lace on surplices, albs and embroidered vestments.

"And finally I have studied the coloring of flowers. I cannot understand the art of an embroiderer who works his roses mauve, his forget-me-nots scarlet, his lilies green, his carnations blue. We cannot improve on nature. Let me show you my pieces for 1912 to prove my words."

The collection is bewildering. It includes a pattern of very old Flemish lace, a design of Venise point copied from an episcopal alb, a rose net for model gowns, a white rose, drawn-thread lawn for summer or Riviera gowns, and a design of very old Mechlin. These are the trump cards of the collection. When one sees such a display as this one realizes how it is that no gown in the shops can ever equal the exclusive models of the dressmakers. Only they can buy the finest products of the designers of materials; what they select cannot be duplicated, at least, until another season, and what they reject can never achieve modishness.

TWO ROSE PATTERNS FOR SUMMER GOWNS

The flowers of the rose net have been copied from an old needlework picture in a private house famous for its antique treasures. This is illustrated to the left on this page. The net is pale biscuit in hue, and the rose design rises to a hight of fifteen inches from the hem. The blossoms are in their natural tints of pink, purple-red, apricot and the gold-fawn shades of the William Allan Richardson roses. The foliage is worked in dull greens and golden browns, the flowers appear to be clambering over and through a trelliswork of green silk cords, and each blossom looks as if it had been sewn by hand; there is no sign of machine stitching.

The white rose muslin shown to the right of this rose net will be warmly welcomed by those who desire a white summer robe, hand-drawn and embroidered in flax thread. The price of the real hand-work is prohibitive to many, but this imitation muslin cannot be told from the real. The threads have been drawn in a check pattern to form the groundwork; from the hem rise the stately white roses. It is a beautiful piece of work, delicate enough to draw through a ring, but the clusters of roses give it sufficient durability.

NEW LACES AS HANDSOME AS OLD

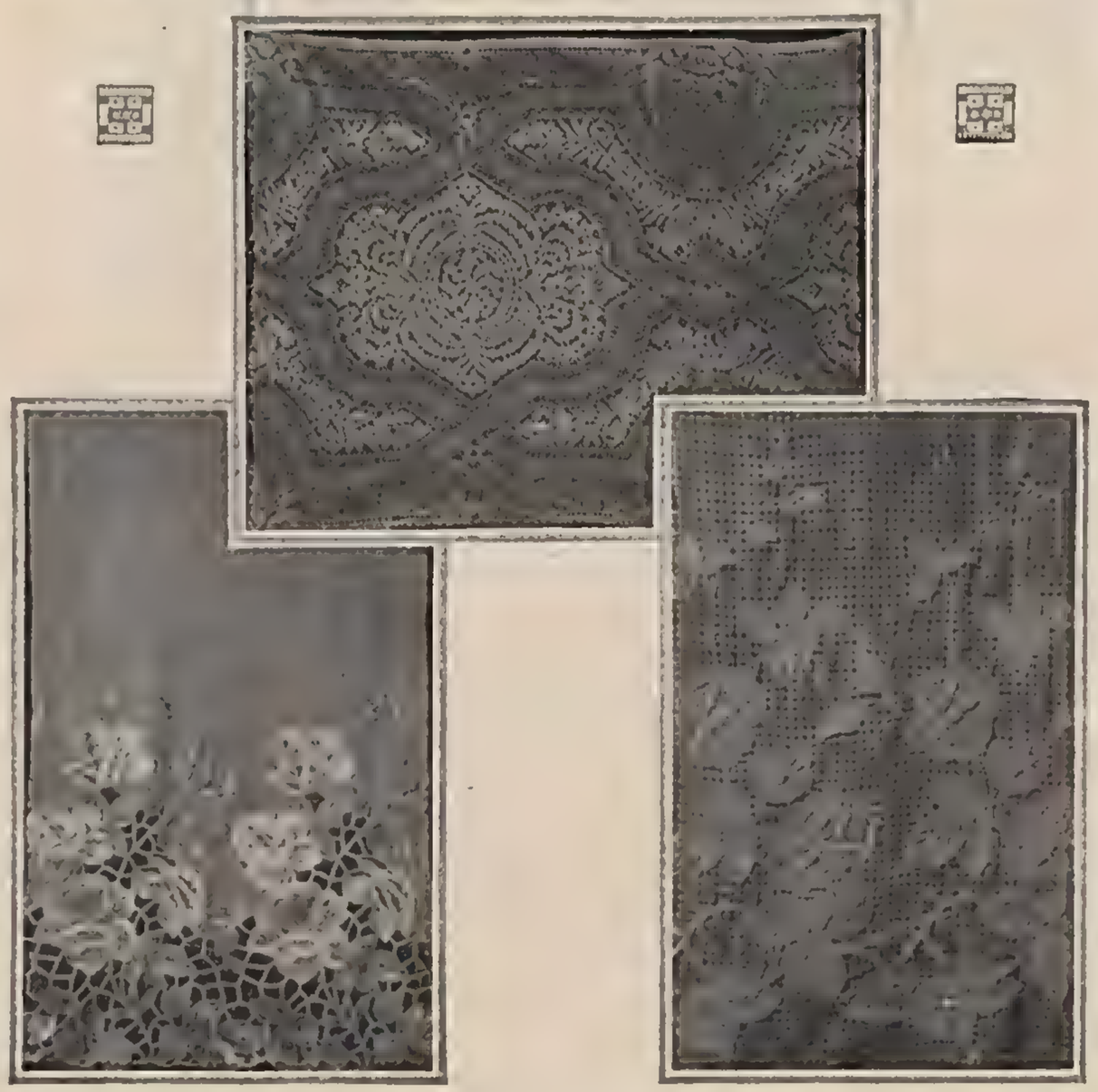
The antique Flemish lace shown in the middle of the laces on page 24 gives the impression of age more than any of the other patterns. It is that real dirty white which we find in the oldest laces. Only the expert could tell that this design was not genuinely antique.

The Venise point church lace to the right of this is of a heavier and richer design. Mr. Abelson tells me these rich laces will be much used on fine materials. Brilliant tones of tulle or chiffon will veil a pale tinted ninon de soie or crêpe de Chine, and these handsome laces will be displayed on the underdress.

The design of Honiton lace shown just above this is copied from a priceless old English design from a private collection. The ecclesiastical pattern in the piece of Mechlin lace shown on this page, taken from a priest's robe, the lovely Spanish design in the lower left-hand corner of page 24, which suggests the arched, stained-glass windows of a cathedral, across which trails a garland of passion flowers, and the ribbon-work design on fine net just above this, are among the handsomest pieces.

A shadow Alençon lace for robes was the last surprise. The roses and leaves are darned on the net, and so give a fragile appearance. This darning is so cleverly done as to puzzle even the people who know that the steel fingers of a machine have so cunningly woven these flower ghosts.

ETHEL KELLY.



Roses in natural tints clambering over and through a trellis of green silk cords

The idea for this ecclesiastically severe pattern of Mechlin was filched from a priest's robe

A white rose on a background of threads drawn in a check design



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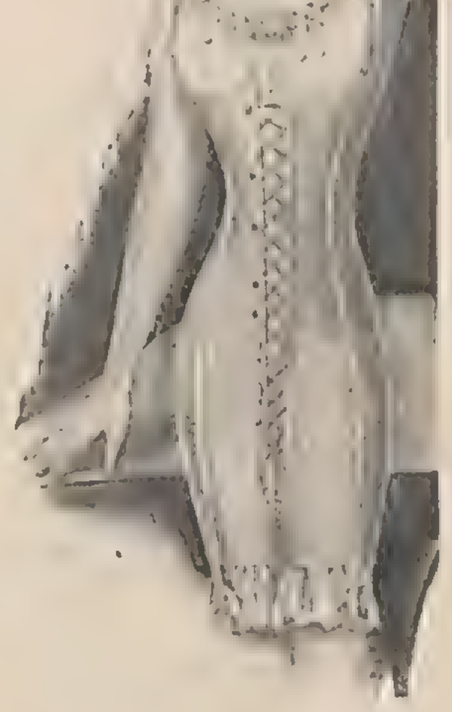
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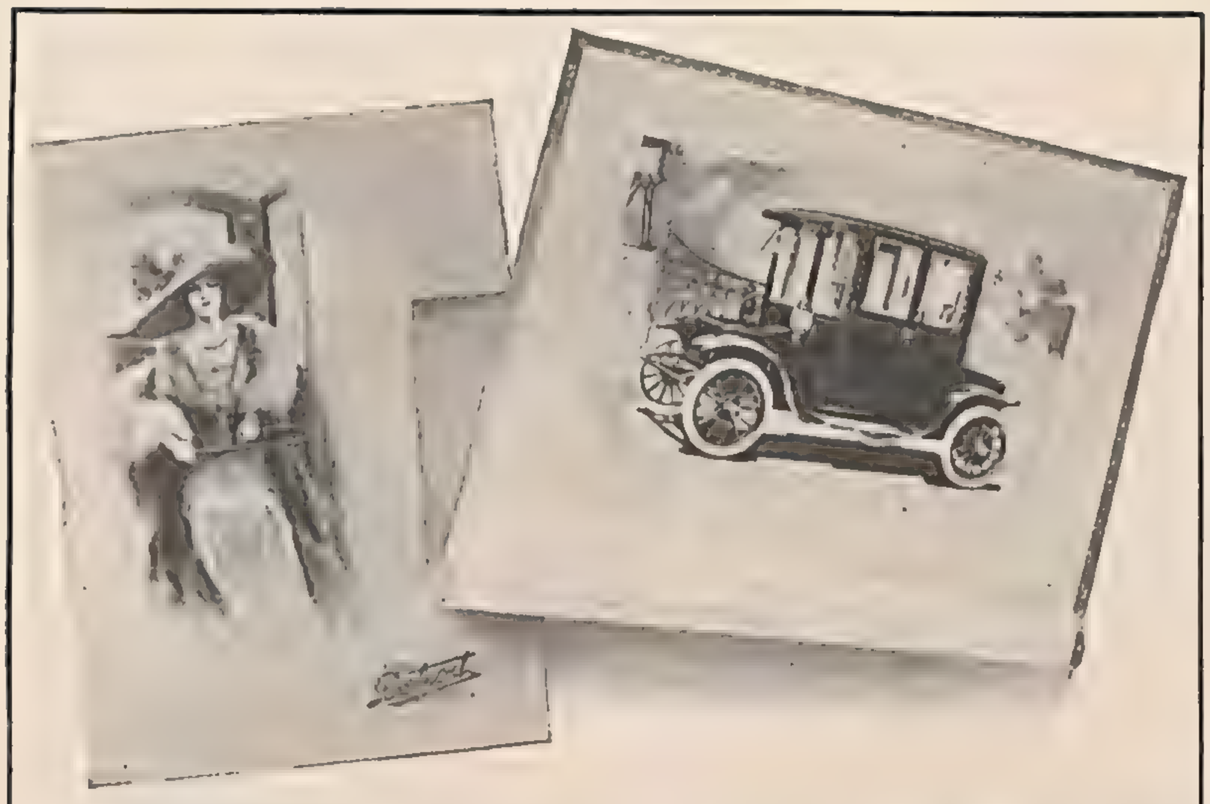
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FASHION DESCRIPTIONS

PAGE 26—FIRST FIGURE (beginning at the left).—The shoulder seam of this blue serge suit is broken by the seam across the bust. The curved seams are braided and bound with black silk braid.

SECOND FIGURE.—A separate coat of striped taffeta piped in a solid color. The overlapping point in the front is heavily embroidered.

THIRD FIGURE.—Blue silk costume elaborately braided in black, with the same novel seaming across the bust. Satin bands edge the white ratine collar and cuffs.

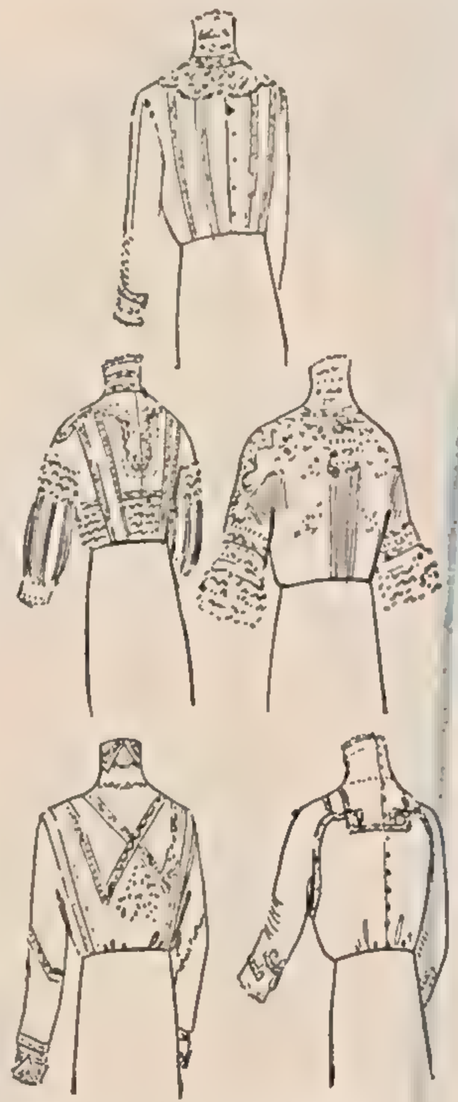
FOURTH FIGURE.—Made of reversible striped linen, the dull stripe being used for the body of the suit and the brilliant stripe on the collar.

PAGE 32

UPPER LEFT-HAND FIGURE.—Blouse of white cotton voile, delicately embroidered with a Cluny lace collar and insertions of filet.

UPPER RIGHT-HAND FIGURE.—Of very soft linen elaborately adorned with French embroidery, pin tucks, Valenciennes insertion and ruffles.

MIDDLE FIGURE.—Made by hand of very fine French batiste, embroidered and hemstitched, with filet insertions and plentifully



Reverse views of the blouses shown on page 32

trimmed with fine Valenciennes ruffles.

LOWER LEFT-HAND FIGURE.—An ornate blouse of cotton voile, daintily embroidered, with Cluny insertions, and fastening in front with tiny buttons. Below the Cluny inset at the neck is a novel bib arrangement.

LOWER RIGHT-HAND FIGURE.—Heavy embroidery and Cluny lace form the trimming of this white tosca crêpe blouse. Yoke, collar and cuffs are net.

PAGE 35

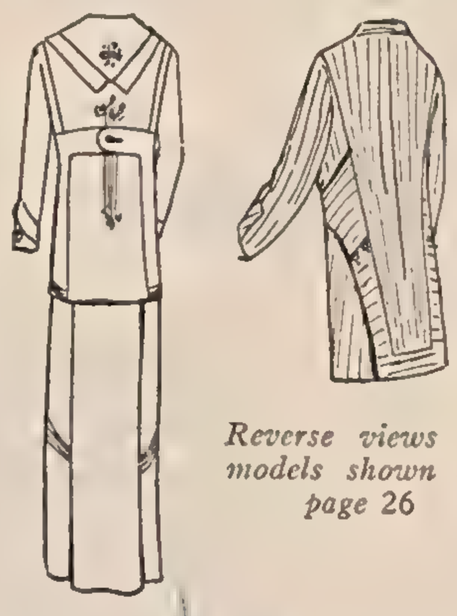
LEFT FIGURE.—A model in cream-white whipcord with collar, cuffs and revers of white taffeta. The cuffs and revers are embellished with soutache and flat braid. The pin-tucking on the back panel is rather unusual.

MIDDLE FIGURE.—Made of black and white striped agaric cloth, the inset is of white crêpe ornamented with white crochet buttons. A black satin bow finishes the shadow lace collar and yoke, and black satin is used also for the crush belt.

RIGHT FIGURE.—A dark blue taffeta costume having a beautiful yoke of red chiffon embroidered in red, blue and gold. Ruches of taffeta trim the skirt, which has an overdrapery in the back. Its plainness is relieved by a line of pearl buttons in either corner.

PAGE 42

LEFT FIGURE.—A lingerie culotte of batiste and insertions of Valenciennes. The lace-frilled cuff may be adjusted snugly above or below the knees, according to individual preference.



Reverse views of models shown on page 26



RIGHT FIGURE.—A nightgown trimmed profusely with real Valenciennes, having charming ribbon-laced sleeves.

The nightgown over the back of the chair is embroidered in a most unusual conventional design and has no sleeves whatever, the arm openings being

(*Continued on page 76*)



Reverse views of models shown on page 35

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on visiting her New York Salon, disclosed the fact that her original Ganesh Treatments for acquiring beauty of face and form had not been strictly adhered to. Mrs. Adair's methods must not be confused with "Make-up" methods—her scientific treatments are founded on a personal knowledge of the skin and the tissues and muscles underlying it. Mrs. Adair's brilliant achievements in the science of Beauty Culture extend over a period of fourteen years and her success is of International record. Having recently accepted the resignation of her New York Manageress and to insure her American Clientele the same treatments as practised in her London, Paris and Nice Salons,

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Reverse views of models shown on page 52

(*Continued from page 74*)

fastened on the shoulders with loops of ribbon. The Empire waist-line is drawn in slightly and a pretty arrangement of ribbon bows is noticeable at one side.

On the left arm of the chair is an opera underslip which has lace shoulder straps which can easily be dropped when wearing a low-cut gown.

The closely fitting heavy linen corset cover is for wear with the extremely low corset in place of a brassière.

PAGE 52

LEFT FIGURE.—The "Vestal" Callot model has a plain skirt of pale coral satin, and a bodice of chiffon of a darker shade of coral and Venise lace. A rope of faded pink silk roses starts over the left shoulder continuing down the back almost to the end of the fringe-edged train, which is made of the chiffon and hangs loosely from the waist down. A Vogue pattern of this gown will be cut to order for $4.

MIDDLE FIGURE.—A gorgeous tea coat from Lucile of orange velvet brocaded in gold, worn over a cream net underdress trimmed with cream lace which veils semi-wreaths of pink and blue chiffon roses. The coat is edged with gold lace over velvet, and is held together with tasseled gold buttons and a cord. A pattern of this coat and slip, made to measure, costs $4. Without the slip, $3.

RIGHT FIGURE.—A Beer tea gown of green Nippon cloth brocaded in silver. The lace train, which hangs from the shoulders, is caught up under the seams of the brocade. In front the seams form a diamond shape. The draped bodice of cream lace is edged with fancy silver galloon and is caught in front with light and dark pink roses. Price of pattern, $4.

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THE EAST RIVER HOMES

(*Continued from page 50*)

of inoffensively disposing of garbage is the invention of a woman. Another defect of tenement life, which affects as well those brought into contact with the tenement dweller in public places, is the odor of cooking which fills the halls of tenement houses and seems inherent in the clothes of the inmates. This heavy, malodorous air is carried out of each suite by means of a hooded ventilator which absorbs the obnoxious fumes as rapidly as they are given off.

A china closet and two stationary tubs with a perfected system of hot and cold water and a sink complete the kitchen equipment. This last indispensable feature is here represented by a big pan which can be so placed over a stationary tub as to be easily supplied from the faucet. Drainage facilities are supplied for the refrigerator; clothes may be dried on the roof in clear weather, and in inclement weather, in the cellar. All these conveniences will reduce the housewife's work from one-fourth to one-half its usual amount.

Not only do these homes provide the poor with greater pleasure and comfort, but the sanitary conditions will lessen the amount of disease and consequently the doctor's bills. A physician will be in attendance at certain hours and charge for his services will be merely nominal.

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The East River Homes are not a charity in the ordinary acceptation of that term; the tenants pay for their rooms at a rate that, it has been calculated, will yield 4 per cent., but the homes are distinctly in the philanthropic class, since the anticipated fifty odd thousand dollars annual income is to be turned over to the fight against tuberculosis. Now that Mrs. Vanderbilt has improved the locality and has set in motion forces that will save the city an incalculable amount in preventing poor tuberculosis victims from becoming public charges, the municipality should do its share, and speedily add a social service department to the public school near the East River Homes, and thus make it a social center of the neighborhood, where young and old may spend pleasant evenings in dancing, games and motion pictures.

The homes have been turned over to a board of trustees, with Dr. H. L. Shively as president. Others of the trustees are: Dr. Walter S. James, Mr. William K. Vanderbilt, Jr., who is also the treasurer, Mrs. Vanderbilt, Mr. Henry B. Anson and Mr. Frederic L. Marriem. The renting offices are at 507 East 77th Street. The superintendent is Mr. Russell, and the matron Mrs. F. E. Wilson.

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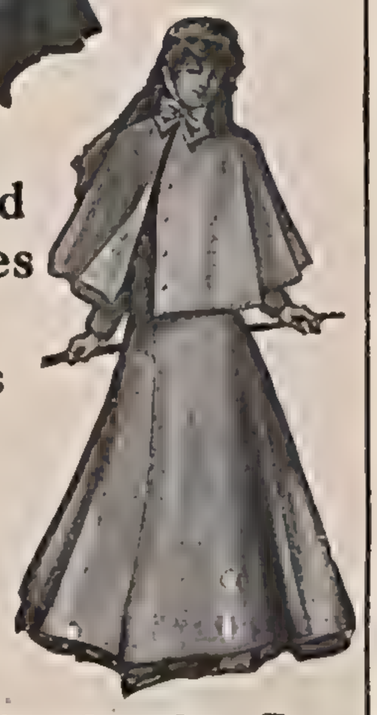
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They seemed to us like cereal confections—the most delightful foods ever created.

But we asked for the people's judgment.

We opened a lunchroom in the heart of New York, to which hundreds of people came daily.

And we offered them there—all at equal price—all sorts of cereal foods.

Four out of five who took ready-cooked cereals chose either Puffed Wheat or Puffed Rice.

That settled the matter. We made the foods. And now 22,000,000 dishes monthly are consumed by delighted users.

Please Let the Children Choose

We ask you to do likewise.

Submit to your children the various ready-cooked cereals. Tell them to pick their choice.

You'll find that these puffed grains—crisp, porous and nut-like—are selected nine times in ten.

That's a fortunate fact. For these whole-grain foods, with every food granule blasted to pieces, are the most digestible foods in existence.

Puffed Wheat, 10c
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Except in Extreme West

These foods are not merely foibles.

They are scientific creations.

The grains are sealed up in bronze-steel guns. For an hour we revolve them in an oven heat of 550 degrees—until all the grains' moisture is changed to high-pressure steam.

Then that steam is exploded. And by that explosion, the millions of food granules are literally blasted to pieces. Thus digestion can instantly act.

The puffed grains are four times as porous as bread. Yet the coats of the grain are unbroken.

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In the morning serve them with cream and sugar. Or mix them with any fruit.

For luncheons, or suppers, or between-meal foods, serve like crackers in a bowl of milk.

Boys at play like to eat the grains dry. Girls use them in candy-making. In many such ways these nut-like grains take the place of nuts.

Let children eat them whenever they are hungry, for these puffed grains don't tax the stomach.

And begin today if you don't yet know how good these puffed foods are.

The Quaker Oats Company

Sole Makers—Chicago

(223)

"LE DONNE CURIOSE"

(*Continued from page* 18)

Goldoni wrote countless "comedies of manners," which may account for the extreme tenuity of the one preserved for us in this opera. It has scarcely dramatic power enough to stock a light farce, and to all intents and purposes it fails to convey to us any notion of the manners of Italy in the eighteenth century, but it has a certain staccato briskness of movement which squares its interests with those of the composer, and its careful characterization of the clubmen and their wives who make up the *dramatis personæ* makes possible the accelerated music in which they move.

COMPOSER FOND OF VENETIAN DIALECT

Another feature of the libretto which, at a venture, may have endeared it to the musician, is the liberal use it makes of the Venetian dialect, to the lilt of which the composer is particularly addicted. Two of its characters speak in the Venetian *patois,* and to them the composer has assigned his most jocular and enticing passages.

The story of "Le Donne Curiose" concerns the exasperating secrecy observed by the members of a certain men's club in Venice over what transpires within its sacred portals. Particularly are the wives of the members incensed that they cannot discover "the secret," and the betrothed *Rosaura* besieges her *Florindo* with all her wiles, in her effort to pierce his punctilious reserve.

Over the door of the club is inscribed "Women not admitted," and the first scene of the first act relates in some detail the supreme satisfaction of the members with their policy of exclusion. The more they wax enthusiastic over their peace of mind, the more they account for it upon the score of the absence of their wives and sweethearts. Only *Florindo,* sighing for his *Rosaura,* interjects a protest and is indignantly silenced.

WIVES PLOT TO ENTER CLUB

The second scene of this act shows, at its highest pitch, the ferment of the women at their exclusion. *Rosaura, Beatrice, Eleonora* and *Columbine* are resolved to discover, at what cost soever, what is the secret charm of the club, and so plot to enter it by force. During the two scenes of the second act, the wives resort to the theft of keys, and *Rosaura* to romantic strategy, that they may visit the club that evening while a banquet is in progress.

After much unprofitable skirmishing before the entrance to the club, in which more than one outraged husband has reason to suspect his spouse of rebellious intentions, the four inquisitive women effect their visit, and are, of course, found out. The raging husbands rush from the banquet room, and are cajoled from spleen to toleration, from toleration to reconciliation. The opera ends with a minuet in the club, in which *Rosaura* and *Florinda,* and the assorted husbands and wives, dance down the last remaining cloud of perturbation.

LIBRETTO MAKES NO LARGE DEMANDS

Manifestly there are no great moments here to be improved by the composer. He must be comic or nothing, and if a fault may be found in his score, it is that he is too incessantly mirthful. Three acts of opera with only two brief scenes of romantic retardation are apt to leave the auditor all but breathless. Throughout the whole first act the music, skilful as it is, and brilliant with unexpected turns, still has an air of unvaried hilarity which would not have suffered for being interlarded with more somnolent measures.



The orchestration of "Le Donne Curiose" is what should be called a reversion to type, if a certain odium had not somehow come to be attached to the phrase. Signor Wolf-Ferrari disdains studied and elaborated uses of dramatic *motifs,* and he has scarcely a chromatic turn from beginning to end. He has no "augmented orchestra," no esoteric usages of strange instruments. In fact, he seems throughout to have been far more interested in his voices than in the orchestra, and the latter moves smoothly, withal delicately, in unobtrusive accompaniment.

OVERTURES ARE ADMIRABLE

There is an enchanting overture, which is simplicity itself in form and substance, and there is a hint of a small "tone poem" in the barcarolle which begins the final act. But dissonances are conspicuous only by their absence, and the orchestra concerns itself mainly with sustaining the vocal degringolades and fanfarronades in entire good humor, and refrains from melodic excursions of its own.

There is only one solo aria, that sung by *Rosaura* in the second act. The duo between herself and *Florindo,* which immediately follows, combines with it to supply the only romantic portions of the opera. For the rest, the voices chatter and ripple and scold in passage after passage of almost incredible swiftness. Effective indeed is the use of ensemble singing. The song of the clubmen in the first act, voicing their thanksgiving that there is in all Venice one retreat from womankind, the chorus of their wives in the scene following, vowing their determination to unearth their husbands' secrets, and the little conspiracies and bickerings which follow, all are sung at high speed.

OPERA SUNG WITH GREAT BEAUTY

The singing itself was happily of the finest. Anything less in an opera where ensemble singing counts for so much would have been cruelly disappointing. Geraldine Farrar, as *Rosaura,* sang with that infallible charm she always possesses when her score will permit her to remain in the middle reaches of her voice, and she acted the rôle with an engaging and tantalizing charm. Bella Alten, the best soubrette in all grand opera, outshone herself as *Columbine;* and Jeanne Maubourg came almost up to Miss Alten's standard. Mme. Rita Fornia, having little to do, was not able to effect much injury upon the performance. Hermann Jadlowker, the melancholy lover, shared with Scotti and de Seguralo the highest praise.

What Carlo Goldoni had failed of doing in reproducing eighteenth-century Venice, the costumes and scenery atoned for. They were beautiful in themselves, and doubly so in that they vividly re-made that most brilliant and romantic of historic periods.

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Room 434, The Arcade

PREDICTIONS *of a* LONDON DESIGNER

(*Continued from page* 17)

Duchess must wear a princess gown defining the waist, but unbroken by any crossing lines. These gowns are the best for showing off priceless family jewels. But the dress of a petite Marchioness, small and very slight, must be cleverly draped, and there must be a line and *bouffant* effect above the waist.

"LITTLE GIRL" STYLES ARE BANISHED

"Tendencies of the new fashions? 'Little girl' gowns of skimpy proportions, abbreviated skirts and high waistlines will be seen only on little girls. It was always an undignified style for the woman over twenty years of age, and no lady would dare to put in an appearance at Court or any royal function gowned in such a fashion. Nobody believes in the dignity of dress more firmly than Queen Mary, and skimpy skirts and babyish bodices do not make for dignity.

"And then the natural waist-line will be defined. This is a most welcome return to a commonsense style. I have always advocated it, and we have lately designed a special corset which defines the waist-line without giving a nipped appearance. No, there is no straight-front effect on the new corset; it is moulded to the figure as if made of suède, and there is no pressure at the waist. The ultra straight-front corset undoubtedly induces stoutness.

"And as for the wasp waist about which one hears rumors—such a style could not succeed now. Our clients are as fully alive as we to the fact that by enlarging rather than nipping their waists they are made to look slighter and far more graceful.

"The Magyar sleeve is dead, so far as all the best houses are concerned. It was never a favorite of mine, as the short effect the kimono gives from under arm to waist is not a line of beauty. In fact, with the high waist and large armhole the effect was often exceedingly ugly. The new sleeve will be set into the gown, but graceful drapery will be arranged to hide the seam across the shoulder, while the seam under the arm will be visible."

REACTION AGAINST SKIMPINESS

"A note in the coming fashions will be that nothing will be defined. The gowns will therefore be harmonious, no particular trimming will stand out obtrusively from the dignity of the background. A perfectly dressed woman creates an impression wherever she goes, but no one can say, 'Her skirt hung so,' or, 'I liked the trimming on her bodice.'

"Tailor-made gowns will be plainer than ever, only 'cut' will count. When walking, shopping or visiting, the well-dressed woman is quietly attired. The coat and skirt will be 'cut easy,' as men's coats are nowadays. I deplore the 'trussed up' look which many tailors give. I would rather see a well-cut coat than a well-fitting one. One does not want a costume to fit like a skin, but rather to see the body under the coat. Therefore we may expect perfectly cut but loose effects. It is the inevitable reaction against 'skimpiness.'"

POSITION OF ENGLISH WOMEN IN FASHION

Before the prophet hurried away I asked the great question, "Have English women, with all the tuition at their command, learned the art, inborn in every Frenchwoman from peasant to princess, of dressing well?"

The answer was a quick negative. The "whys" and "wherefores," however, were almost impossible to explain.

"I attended one or two large functions in Paris," he told me, "and mentally registered the general effect of the gowns. I returned to London in time to dine at the Savoy on New Year's Eve and I finished at the Ritz dance. The contrast between the gowning of the Englishwoman and the Parisienne is not easy to explain. There were some perfect gowns worn by lovely women. One could see that great thought had been expended on each toilet, and yet not one of the beauties could hold a candle to the Parisiennes.

"I believe one reason is that the Englishwomen are too studied. One notes an elaborate coiffure and thinks, 'What a well-dressed head,' but every ripple, every coil, every curl speaks of patient hours in the hair-dresser's hands. The Frenchwoman comes in with a heavy coil about her neat head. It may have taken the hair-dresser an hour longer to get that simple effect, but one could never believe it. The appearance is unstudied."

EMBODIMENTS OF THE NEW IDEAS

Then I was allowed to peep at a few new-season models—very early designs, please remember, with no radical innovations, for nothing definite is decided in this country until after March 15th, or, rather, nothing definite is proclaimed to a waiting clientele of customers. Yet the wider skirts, fuller draperies, defined armholes and normal waist-lines were all in evidence.

The model sketched on page 17, especially draped for Vogue, shows many of the new features. It is made of an exquisite shot material known as cotele. It gives the effect of a very fine panne, but is in reality a twill silk, shot with brilliant cherry and metallic blue to give the effect of a gorgeous poinsetta. The skirt is longer, wider, and the drapery fuller than it has been for some time. The natural waist-line is defined by a woven cord of dull, metallic blue beads. Similar beads form the deep fringe. Another innovation is the tunic brought above the waist-line in a double frill very unlike the flat "apron bib" effect to which we have become accustomed. The sleeve defines the armhole and gives length to the line from sleeve to waist, but a very soft, silk drapery conceals the seam on the shoulder. The left side of the bodice is composed of soft, cherry-colored ninon.

TWO GOWNS FROM THE QUEEN'S DRESSMAKER

A wonderful evening gown was made of cornflower-blue ninon mounted over the palest, flesh-pink satin. The only trimming was a tassel and a clasp of paste and sapphires on the edge of the tunic. The sleeves were entirely composed of masses of these silver and sapphire gems. The waist was girdled with a wide, silver band tied in a large bow which spread over the front of the corsage.

An afternoon gown again gave the early Victorian three-tier effect. The underdress was white satin trimmed with bands of pale, biscuit-colored lace. This was veiled with an overdress of sapphire-blue ninon stamped with velvet roses in a deeper shade of blue. The overdress finished above the knee, showing a width of the white satin and lace, and the blue continued below in the shape of a wide frill bordered with the velvet blossoms.

E. K.

CUTICURA SOAP BEST

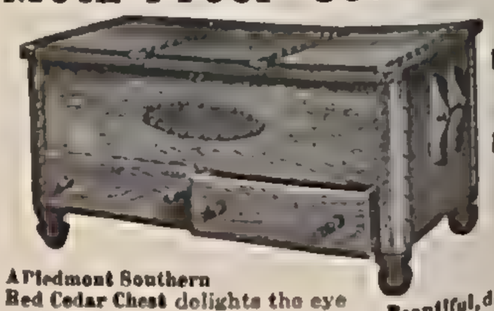


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Our prices are reasonable—exactly what the garment you order is worth.

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Opposite Hotel Wolcott. Telephone, 1223 Madison Square.

FOR THE FADDIST IN HANDBAGS AND PENDANTS

(*Continued from page* 54)

the lower edge with strands of jet bead fringe, broken at intervals with large beads of the green jade.

VANITY PENDANTS

A novelty in pendants which will appeal to most women is a flat, solid-silver disc, not quite circular, as the lower half is a degree broader than the upper. This is shown to the left of the scarf slide, on page 54. From the center of the lower edge scrolls of silver set solidly with brilliants, extend out to the side edges; from between these scrolls rises a striped shield of silver and black metal set with sapphires. This pendant is double, and the cover, swinging on a hinge beneath the stem, holds a circular vanity mirror.

A second pendant, oblong in shape, but much wider at the base than at the top, is of solid gold. This is sketched in the lower right-hand corner of the central cut, page 54. Starting from either side of the huge sapphire at its lower center, two double ladders of Etruscan gold run up to the top edge. The squares composing these ladders are set alternately with brilliants and sapphires, so that all the white stones come opposite to blue gems. When this beautiful top swings open, a tiny mirror in a jewel-beaded frame of solid, plain gold is revealed.

An extremely clever reproduction of a scarab is seen in the top of a third vanity pendant of old gold and a brilliant green composition. This is sketched opposite the pendant just described. The insect is in green, has markings of solid dull gold and huge eyes of brilliants. It is set in a frame of dull gold, ornamented with Egyptian fretwork and imposed upon a lower structure of latticework. When this cover is swung backward, a flat plate of gold is revealed and upon this is set a raised mirror, which, of course, is easily accommodated by the unusual hight of the ornamental cover.

PENDANTS OF GREAT DELICACY

A charming effect in pendants is seen in the old French design, shown directly below the central pocketbook (page 54), which consists of three strands of dull silver, each set with six half-carat torquoises; each strand terminates in a pointed enamel drop, set with the tiniest of pale blue stones. Joining these strands, three-quarters of the way down, is a rosette of five turquoises, centered with a pearl; this arrangement is repeated at the top of the ornament, where the ring is affixed.

Great art is evidenced in the quaint pendant of dull gold shown to the right of the one just described. A paper-thin fretwork of gold surrounds a gold circle set with carat emeralds—six small emeralds about a large, raised, square one. The lower drop has fretwork only along its lower edge. The backs of both the drops are curved as boldly as the fronts, so that when viewed in profile the pendant presents the appearance of two great beads.

Pendants of coral in white, blush rose or shell pink, are shaped in an entirely new manner. The aim is to give the long, slender effect while still retaining the pear form. One is sketched here just above the scarab pendant (page 54). The portion attached to the ring resembles the long pear stem. This tapers inward suddenly, and then as suddenly takes an outward and beautifully rounded sweep. This entire leaf, as the foundation is called, is covered with an infinitesimally fine pattern of full-blown roses and foliage.

A Perfume of Wonderful Fascination, Distinguishing Fragrance and Permanency



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By Royal Warrant perfumers to the Queens of England and Belgium. Bath Crystals and all toilet accessories. **Depots:**—McCreery & Co., New York; C. P. Hovey & Co., Boston; Strawbridge & Clothier, Philadelphia; Charles A. Stevens & Bros., Chicago; Chas. Mayer & Co., Indianapolis; Hallé Bros., Cleveland.

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WE will also take entire charge, furnish Schemes, Decorations and Equipment for Special Entertainments, arranging and executing all Details.

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With this unequalled hair tonic, Mrs. K. Mason, the famous English Hair Specialist, for many years treated the hair of the Vanderbilt family, the Duchess of Marlborough, Mme. Melba and many women of the English Nobility and the leading society women of New York and London.

If one has good hair this tonic will keep it so; if thin and falling it will strengthen and restore its vitality. It stimulates the roots of the hair to action, eradicates dandruff and cannot be surpassed as a daily hair dressing. It is bright and clear, without grease or dye, will not soil the skin or darken hair. If you want good hair why don't you try it?



Mrs. Mason's Old English Shampoo Cream

A pure antiseptic tonic head wash made from the extract of tonic and cleansing herbs. Unexcelled to cleanse and invigorate the hair and scalp, remove dandruff and irritation. It promotes the growth of the hair and imparts lustre. Especially recommended for blondes, gray hair and children. This is the famous Old English Shampoo Powder now put up in the more convenient form of a cream in collapsable tubes.—25c. a tube at druggists and toilet dealers. **The Paxton Toilet Co., Boston, Mass.**



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I WILL guarantee that by devoting but fifteen minutes daily to my system you can weigh what Nature intended you should, or more wonderful still, reduce or build up any parts of your figure that may be burdened with surplus flesh, or undeveloped—this because my system can be centered upon your hips, waist, limbs—in fact, any part you wish built up or reduced.

My system makes for a figure perfectly proportioned throughout—a full rounded neck, shapely shoulders, arms and limbs, a fine fresh complexion, a good carriage with bodily poise and grace of movement.

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My system tends to stimulate, reorganize and regenerate your entire body, restoring the lost physiological balance necessary to renewed health. You will find your digestive system taking care of your food, transforming it into good, rich blood.

My system will strengthen your lungs, your heart and the other vital organs, helping you to withstand all weaknesses and disorders.

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My latest book, "The Body Beautiful," should be read by every woman. I will send it FREE. It has been declared by thousands to be the most original, unique and fascinating book ever written upon a subject of the deepest and most vital concern to every woman. It explodes the fallacy that lack of beauty or of health cannot be avoided, and points out many other truths in reference to building health, vitality and all-round physical perfection. In this book I have explained how and why woman should be VIGOROUS and HEALTHY and why she can and should be ATTRACTIVE.

It is not a matter of birth, for I was weak, puny and sadly deformed in childhood. I have overcome all of my weaknesses and deformities by my own natural, drugless methods. Millions of people have personally seen in me a living demonstration of my unique system of health, culture and body building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality, or in any other respect not at your very best, then I can be of service to you.

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My book, "The Body Beautiful," is fully illustrated with photographs of myself showing correct and incorrect carriage, and many others showing how flesh can be removed or put on all parts of the body. With "The Body Beautiful," which I send free to any one upon request, I give full particulars of my Guarantee Trial Plan, whereby you can demonstrate the value of my system in your own case without risking a penny.

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Examine your skin closely

See if the pores have become large and clogged; if it has lost its smoothness; if it has grown colorless.

The constant strain imposed upon the skin during the winter months when we eat heavy foods and take almost no exercise, makes it unable to withstand such trying conditions. Each spring, it needs *refreshing.*

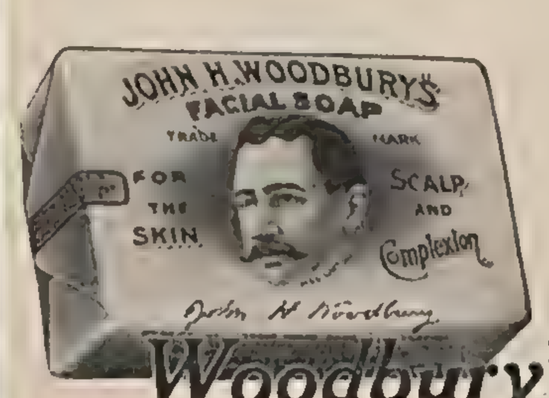
To refresh your skin

Woodbury's Facial Soap re-supplies what is exhausted from the skin by these conditions. If used regularly, Woodbury's arouses your skin, keeps it active, makes it glow with health.

Get a cake today. Notice its stimulating tonic effect the first time you use it. This is a promise of what its *steady use* will do. Woodbury's costs 25c a cake. No one hesitates at the price after their *first cake.*

Write today for samples

For 4c we will send a sample cake. For 10c samples of Woodbury's Facial Soap, Woodbury's Facial Cream and Woodbury's Facial Powder. For 50c, a copy of the Woodbury Book on the care of the skin and scalp and samples of the Woodbury preparations. The Andrew Jergens Co., 2602 Spring Grove Ave., Cincinnati, Ohio.



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Makes them hard and smooth and dustless and easy to clean as tiling.

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CHICAGO, ILL.

SIMPLICITY IN HOUSE DECORATION

The Importance of Eliminating All Unnecessary Furnishings and Bits of Bric-à-brac that Tend to Overcrowd a Room

SO many powerful influences are brought to bear to defeat the aim for simplicity, the keystone of all successful decoration, that it takes an exceptionally resolute devotee of beauty to trample down the obstacles in the way. The chief defect of the decoration of the average American home is the absence of restraint in ornamentation. Rooms are filled to the limit of congestion with furniture of all kinds, the walls are almost entirely hidden by pictures, and the mantelpieces, tables and cabinets burdened until one can almost hear them groan with the weight of tawdry souvenirs and knick-knacks.

One of the causes of this unfortunate state of affairs is impulsive, unintelligent buying. A piece of furniture, a picture or an *objet d'art* is purchased solely because it attracts, without any thought whatsoever for its future environment. It is thrust into a room with a heterogeneous collection of inanimates, and the result is almost invariably complete discord. Often after a good scheme of decoration is carried out, an indiscriminate purchase or two will utterly destroy its harmony.

A PRELIMINARY STUDY

Before decorating a house one should study it as a whole, and then each room separately, keeping in mind the principles of proportion, elevation, exposure and relation to other rooms. The four component parts of a room are the ceiling, the floor, the walls and the openings. The windows, doors and fireplace are the openings, and the draperies, furniture and ornaments should be placed in reference to them. A person with an innate sense of balance and composition will quickly realize all the constituent parts in their relations to each other, and those less gifted will learn by study and experiment just how much to add and how much to take out. Some of the most successful houses are those that have been the field of a great deal of experiment as to furnishing. Nearly all of the better shops nowadays allow their goods to be submitted on approval. This is a most satisfactory arrangement, as it enables the purchaser to judge fairly of the object's suitability to its environment. No room can be satisfactorily decorated if its proportions are not harmonious, if its windows and doors are badly planned. On the other hand, an unskilful decoration can set at naught the best efforts of the cleverest architect.

THE STRENUOUS PROCESS OF ELIMINATION

Before a new piece of furniture, a picture or anything intended to be decorative is introduced, the rooms should be carefully scrutinized to ascertain if the harmony will be at all disturbed thereby. If a room is sufficiently furnished for the comfort of its occupants and is attractive as to decoration, it is better to take out the old things to make room for the new purchases than to overcrowd the space. If one is the possessor of a great deal of furniture, all of which is good, it is an excellent plan to keep some of it in a storeroom, and on tiring of the pieces that are seen every day, to replace them by those that have been exiled. Out of a score of favorite pictures, retain only three or four and the room will be immensely improved. Now and then an exchange can be made for another set of the pictures that have been put away for a time.

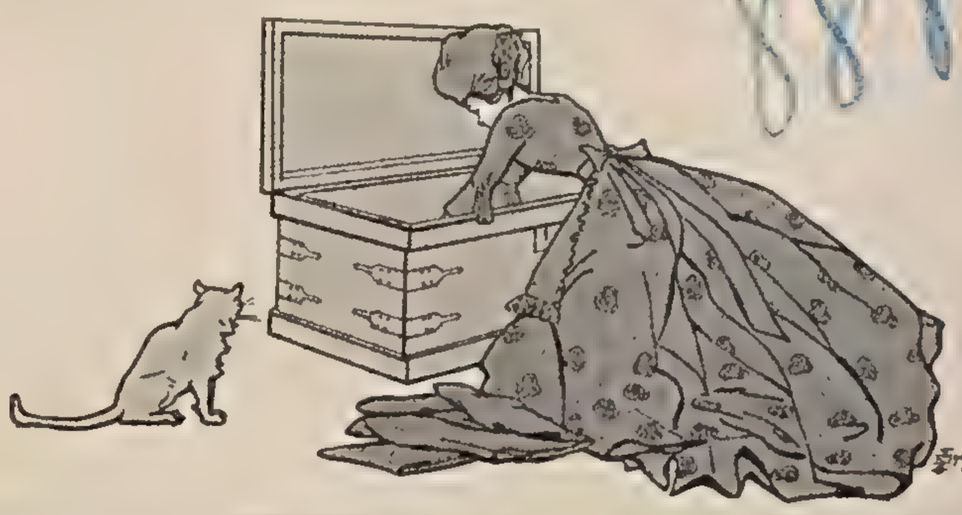
Every few months the house should be passed in review to find out whether any superfluities have crept in. If the appearance of the room gives the slightest suggestion of overcrowding, or there is a single note of dissonance, the offending objects should be discarded. If everything in the room seems worth while, try to decide what are the things least desirable from a utilitarian standpoint and put them away. It takes a person of no small amount of courage to go through with a campaign of this sort, as sentiment and the unwillingness to hurt the feelings of a friend or relative are strong deterrents. If sentiment is involved, it is better to keep souvenirs of this kind in one's own private room, for there at least they are saved from the unsympathetic glance of the casual guest.

THE SURVIVAL OF THE FITTEST

We never tire of the simple, well-made chair that fulfills its supreme purpose of being comfortable to sit in. Such a chair is far more satisfying to look at than some pretty but unsubstantial example of a bygone period of artificiality. How many houses are the resting-places for filmy pieces of the cabinet maker's craft, that only succeed in giving a cheerless aspect to the rooms they are supposed to decorate! Even rare old chairs, if they cannot serve their purpose, should not be placed in rooms that people occupy.

Other necessaries, such as lamps, clocks, mirrors and desk accessories, are, if sincere in design, ornaments in themselves. If these serviceable articles are carefully chosen, they will furnish a room so that there will be no need to fill it with trifles in the effort to relieve it from bareness. Useful things often cease to be so when badly placed, and become as trifling as the most tawdry piece of bric-à-brac. A mirror set too high, a writing table placed in a dark corner, a picture hung in a space between two windows so heavily curtained as to throw it in shadow, all become superfluities and detract from simplicity

(*Continued on page 86*)



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"A Clean Tooth Never Decays"

This *flexible* curved handle instantly adjusts itself to the shape of the gums, passing over them gently but firmly.

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Flexible Handle **Tooth Brush**

It gives a new sensation and preserves the gums—keeps them in a healthful condition.

The Pro-phy-lac-tic (rigid or flexible handle) thoroughly cleans *all the teeth* back and front alike.

It's the one tooth brush with a well defined purpose.

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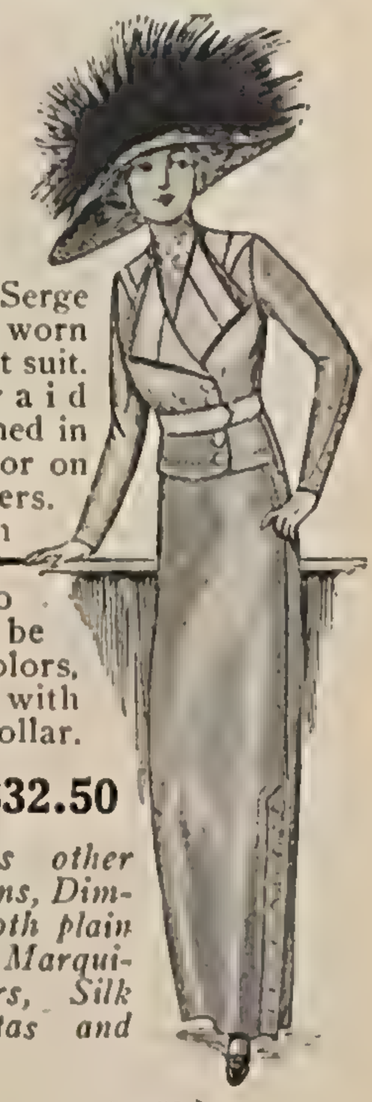
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We are pioneers in making these suits—and
"KNOW HOW"
Look for Our Label

THE WELL-DRESSED MAN

(*Continued from page 31*)

garments, and that others have been cut with the lower buttons in front not intended actually to button.

So you may judge of the general, the variation and the individual in the style of lounge suits, and this applies as well to the fabrics as to the cuts and finishes. It sometimes happens that a certain kind of material will be more worn than another.

SERGE RETURNING TO FAVOR

In the past we have had the serge years, the flannel years and to a lesser extent the homespun years, but while it may be said that serge, after a time of comparative general disuse, shows strong signs of coming in again, it is really little short of absurd to feel oneself in the least degree restricted to any one variety, pattern or shade of cloth. The stripe, the hair line, the plaid, the check and the mixture—they are all correct and smart, or otherwise, in direct proportion to their degree of quality and intrinsic "style" and character of exclusiveness.

VARIETIES OF SPRING TOP COATS

Turning to the subject of spring top coats, again one finds the same principles holding good. There is the general fashion—this year as last, the fly or open buttoning, single-breasted Chesterfield of plain or mixed material, with or without a velvet collar (usually without on coats of "fancy" fabrics); the raglan type and the newer wide collar, wide belt coat, the latter often made with large patched pockets and turned-back cuffs. Then there are the variations, in the way of greater or less length, more or less fancifulness of finish, etc., and the individualities, such as the short coverts, the shaped-back overcoats, and the yoke or plaited coats that are now quite outside any rule of general vogue, yet are still worn by those who have the courage of their own fancies.

SHIRTS, COLLARS, TIES AND HOSE

And in shirts one finds the silks, the silk stripe flannels, the crêpe-like stuffs, and all the usual madras and other fabrics, and stripes often running across the front, instead of vertically, and the finish plain, plaited or tucked, and cuffs single or double. Plain white linen collars of the turn-over or wing shapes prevail, but the turn-over collar to match the shirt is a permissible variation, and for quite informal dress there are the softer styles of cheviot, madras, flannel.

Bow ties, with square or pointed ends, are varied with four-in-hands of many slightly different shapes, from the straight and rather narrow to the wide flowing-end variety. Gloves run from the rough, fuzzy knit effects of the winter's style, through the deerskins, tan capes and gray suèdes to the light chamois. In hosiery there are all the usual silks and mercerized stuffs in clock, stripe and accordion effects, and in boots and shoes fashion still adheres to the flat sole and moderately rounded toe—the buttoned top remaining more correct in black leathers than the laced.

WHERE SMARTNESS LIES

Smartness of dress is no longer a matter of exact rule, but of individual good taste within the bounds of general fashion. Three men thoroughly smartly turned out may be seen in the illustration published on page 31, but if you take these as typical of the first rank of four imagined before as representative of this spring's modes, do not forget that they merely—and of necessity only can—portray some among many permissible variations of style.

How.

SIMPLICITY IN HOUSE DECORATION

(*Continued from page 84*)

and repose. The easy chair should be placed near a window or reading lamp, couches in the living room and bedroom should be comfortable and not crowded with pillows. Photograph frames, small pieces of silver and really good knick-knacks can be made to look very effective if sparingly used and skilfully arranged, but they should not be massed on a single table with all the ostentation of a dealer's display.

WHITE ELEPHANTS WE RECEIVE

Gifts are more difficult to contend with, but getting rid of them is not impossible, if one uses a little diplomacy. There is such a thing as duty to one's self, and it is not right that any human being should suffer for years by giving house room to any inanimate monster for fear of offending the affectionate but misguided donor.

How many people, when first starting housekeeping, have, besides their other troubles, to struggle with the incubus of wedding presents; each gift reflects the different taste of a friend or relative, and the result en masse is something from which to flee. Christmas is actually dreaded by some people, solely on account of the avalanche of supposedly decorative presents it calls forth each year.

THE ARCHITECT ASSISTS

It is becoming more and more the custom for people to consult their architect as to details of decoration, and allow his trained mind to guide them on doubtful points. His grasp of composition and his sense of proportion are invaluable aids to those who are not so gifted. If he is consulted before large pieces of furniture and ornaments are purchased there is little danger of harboring those unwelcome things that defeat the desire for simplicity.

THE ARCHITECT'S LIMITATIONS

The advice of the skilled architect or decorator is a helpful guide in selection and arrangement, but a slavish following of such counsel will destroy all individuality. The needs of the family are better known to one of its members than to an outsider, however able he may be. Many people permit themselves to fall so completely under the sway of the professional decorator that they are fearful even of putting a new magazine on their library table without his sanction. They go to their decorator as to their priest, and never dare to disobey his commands. Under these conditions the house cannot become a home, for nothing in it truly represents the people who live therein; it will lack affection, as the family have had nothing to do with the selection or arrangement of the furnishings.



A beautiful house is not accomplished in a short time. The family life must add its daily impress in order to give that quality of mellowness imparted to objects by their being constantly used and enjoyed.



ORIENTAL CREAM

The fashion of the present day demands that the complexion of the well groomed woman shall be clear and of snowy whiteness. To possess these necessary requirements, invest at once in a bottle of

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ORIENTAL CREAM

and enjoy the charms that are so admired in a fashionable woman.

Gouraud's Oriental Cream is a liquid powder, far surpassing the dry powders that have to be applied so frequently to gain the desired effect. It whitens, softens and clears the skin. It is absolutely free from grease and consequently does not encourage the growth of hair.

Gouraud's Oriental Cream has been in actual use for nearly three-quarters of a century. This is the surest guarantee of its superiority. If you will use it regularly, you will know why it has been popular for so many years. Any first-class druggist or department store can supply you; or on receipt of $1.50 we will send you a bottle direct.

A Soft, Velvety Sponge

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They are imported direct from the Adriatic sponge fisheries. Of firm, close texture, absolutely free from dust, dirt and grit, they are admirably adapted for applying GOURAUD'S ORIENTAL CREAM. In dust-proof boxes, ready for use, price 50c each direct.

Ten cents in stamps will bring you a book of

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This charming little booklet of perfumed powder leaves may be slipped into the purse to use on all occasions. They are amazingly refreshing after exposure to wind, snow or dust.

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THIS cut illustrates a popular boot for women — made in dull kid and patent leather with brown or gray cloth tops — side buttoned with overgaiter effect

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The new model has a very low bust, with long, slender, graceful lines, lightly boned, avoiding all discomfort and pressure, giving absolute freedom over the diaphragm, and sufficient fullness about the limbs when sitting.

This model provides a perfect feeling of ease besides demonstrating the dainty and refined taste of the wearer.

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My pupils are among the most refined, intellectual women of America. They have *regained* health and good figures and learned how to **keep** well. Each has given me a few minutes a day in the privacy of her own room to following scientific, hygienic principles of health, prescribed to suit each individual's needs.

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My work has grown in favor because results are quick, natural and permanent and because they are scientific and appeal to *common sense*.

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Radiate Health so that every one with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

Be Attractive—well groomed.

Improve Your Figure—in other words, **be at your best.** You wield a stronger influence for good, for education, for wholesome right living, if you are attractive and well, graceful and well poised—upright in body as well as in mind—and you are happier.

I want to help every woman to realize that her health lies, to a degree, in her own hands, and that she can reach her ideal in figure and poise.

Judge what **I can do** for you by what **I have done** for others.

I think I do not exaggerate when I say I have corrected more **Chronic Ailments** and built up and reduced more women during the past nine years than any ten physicians—the best physicians are my friends—their wives and daughters **are my pupils.**

I have **Reduced** about 25,000 women from 10 to 85 lbs. I have rounded out and **Increased the Weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

Won't you **join us?**—we will make you and the whole world better.

I have published a **free** booklet showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement of health and figure through natural means.

Sit down and write to me NOW. Don't Wait—you may forget it.

I have had a wonderful experience, and I should like to tell you about it.

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$12.00 Coutil and Plain Batiste

Fashion Demands

reduced hips and low bust. My

Custom Corsets

comfortably mould and distribute flesh, producing an exquisite figure.

Patterns drafted for each individual.

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Send for booklet.

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WHAT THEY READ

(*Continued from page* 48)

grievous sin of tedium. His book has more than five hundred closely printed pages, and the dialogue, which again and again threatens to get nowhere, is seldom brilliant, and often wearisome. Mr. Jules Guérin's frontispiece in watercolors is really unusually beautiful. (New York: Frederick A. Stokes Company, $1.40 net.)



THE HEALER, by ROBERT HERRICK, author of "Together," is a story in which Mr. Herrick returns to a subject that he touched lightly several years ago in a brochure that seemed less fiction than fact. He has woven with it something of the same material that makes the essence of his "Together." It is Mr. Herrick's conviction that the great doctor is not the giver of medicine, but the man with the power to communicate the will to live. His Healer is an idealist who breaks away from the world of men to live in the wilderness, and there weds a girl whose life he saves by a difficult and dangerous operation. Their wedding follows, and the Healer fondly hopes that the wife is to stand beside him in his work and grow to him so that they twain shall be indeed one flesh. She eventually proves too conventional for him, and they drift apart. Another woman, who declines, however, to take the place of the estranged wife, fires him anew with the zeal of his profession, but he never really recovers his lost power as a healer through will and faith. The book is a tract with a good deal of genuine human nature and extremely pessimistic implications as to women and marriage. (New York: The Macmillan Company, $1.35 net.)

THE GARDEN OF RESURRECTION: BEING THE LOVE STORY OF AN UGLY MAN, by E. TEMPLE THURSTON, is a story written in the second decade of this twentieth century, which is a variant upon the romantic novel of the mid-Victorian era. His sub-title would have sounded inviting to sentimental ladies of 1850, yet his method is that of to-day. This odd combination of the earlier spirit and the later manner constitutes the distinction of the book. The tale is really sweet in its tender sentimentality, and often happy in its phrasing. Perhaps one gets a little too much of those conversations with the dog, and one tires of other notes too persistently sounded, but there are engaging qualities in the style of the book. The opening chapter is especially well done. Mr. Thurston's garden fancies are really charming. (New York: Mitchell Kennerley, $1.30 net.)

WHEN NO MAN PURSUETH, by Mrs. BELLOC LOWNDES, is a tale that will please those who are in search of a tale involving criminal mystery, yet without the vulgar brilliancy of the ordinary detective story. It is thoroughly well written from beginning to end, convincing in its realism, of sustained interest, and, in spite of its central theme, normal and wholesome in tone. The taste and skill of the author have enabled her to triumph over all the temptations presented by such a subject, and her ingenuity and her power of depiction have resulted in a tale of unusual merit. (New York: Mitchell Kennerley, $1.35.)

MOTHERS TO MEN, by ZONA GALE, is a tale in which the author has hit upon a poignant motive in the father who unwillingly deserts his little boy. The opening chapter of her book has a genuinely moving pathos that she never again touches, except for the moment when the relations of father and son are brought forward. Perhaps it would have been too much to ask that the author should have abandoned her familiar folk of "Friendship Village," her accustomed homely humor and her somewhat overstressed sentiment conveyed in the rural dialect for a strong, sustained and restrained handling of her initial theme. As it is, she has given us what her admirers will greatly enjoy, a succession of cleverly developed local sketches with a love story as their unifying element. The lady of the love story is extremely well done, and there are delicious bits of native humor thickly sown throughout the book. (New York: The Macmillan Company, $1.50.)

THE BLIND WHO SEE, by MARIE LOUISE VAN SAANEN, is characterized by lively dialogue and a fine idealism. The tale deals with life in artistic circles in New York. The author has sought to give peculiar realism to the story by introducing the familiar topography of the city. Her chief woman is done with something like triumphant success, and recent American fiction has nothing to show like this interesting study of what may be called temperamental feminine curiosity. The husband, the sculptor, and the idle egotist who excites the curiosity of the blind violinist's wife, are all nicely differentiated, and there is hardly a better character in the book than the old servant. Perhaps most readers will feel that the author has best displayed her skill in the Parisian life of the heroine, and her subtle psychology of that period. While "The Blind Who See" is far from a great piece of work, it has a highly distinctive flavor such as should give it a notable place in the fiction of the current season. (New York: The Century Company, $1.20 net.)

THE TAMING OF JOHN BLUNT, by ALFRED OLLIVANT, author of "Bob, Son of Battle," discloses a hero who is an "elemental radical" and "tremendous man of the people," and who will strike most sane readers as a creature of perpetual pose, while the girl with whom he is made to fall in love is pretty nearly an impossibility, though she has undeniable charm. Their love-making really makes one squirm, so childish is it and so absurd as between a man of fifty and a girl of less than half his age. The country folk are done with more fidelity to the possible, and the lady of the manor, while exaggerated, has some kinship with Meredith's energetic and unconventional aristocratic women of middle age or more. Mr. Ollivant must get a little nearer to the truth of nature if he wishes to please the discriminating reader of fiction. (Garden City and New York: Doubleday, Page & Co., $1.25 net.)

THE BLOOD OF THE ARENA, by VINCENTE BLASCO IBANEZ, translated from the Spanish by Frances Douglas. Ibanez is a realist, who shows us the popular idolization of the bull fighter, his vanity, pride and extravagance, his success with women, his awful moments of anticipatory terror, his reckless courage in the event. Scenes in the bull ring are described over and over again, but with unfailing variety, and from this Spaniard one gathers a sufficiently clear notion of the brutalizing influence of Spain's national sport. Indeed the book closes with this sentence, characterizing the noise of the crowd at the bullfight after an encounter in which a matador has been killed: "It was the bellowing of the wild beast, the real and only one." (Chicago: A. C. McClurg & Co., $1.35.)

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There are 54 *Huyler's* stores in the United States and Canada and over 4000 Huyler agents—the best druggists in their respective communities. To get the name of the nearest *Huyler's* agent or store,

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which tells the remarkable story of *Huyler's*, gives a list of many of the Huyler popular confections, and tells the public how quality and purity are assured in all Huyler products.

Huyler's 64 IRVING PLACE
NEW YORK



Chocolate Claremont (Half Section)

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Chocolate Nougatine

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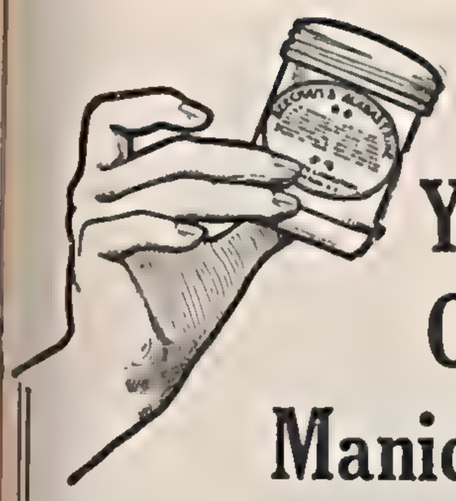


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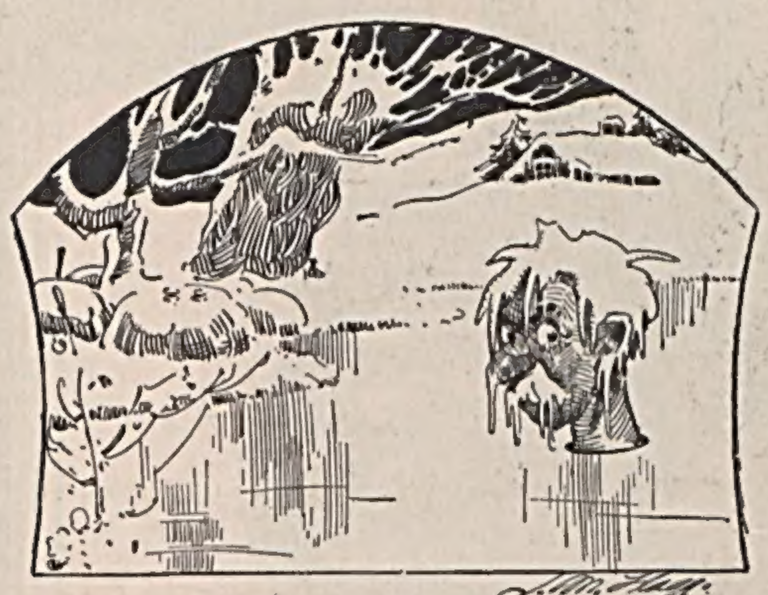
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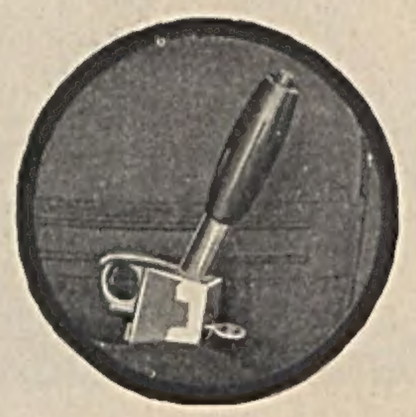
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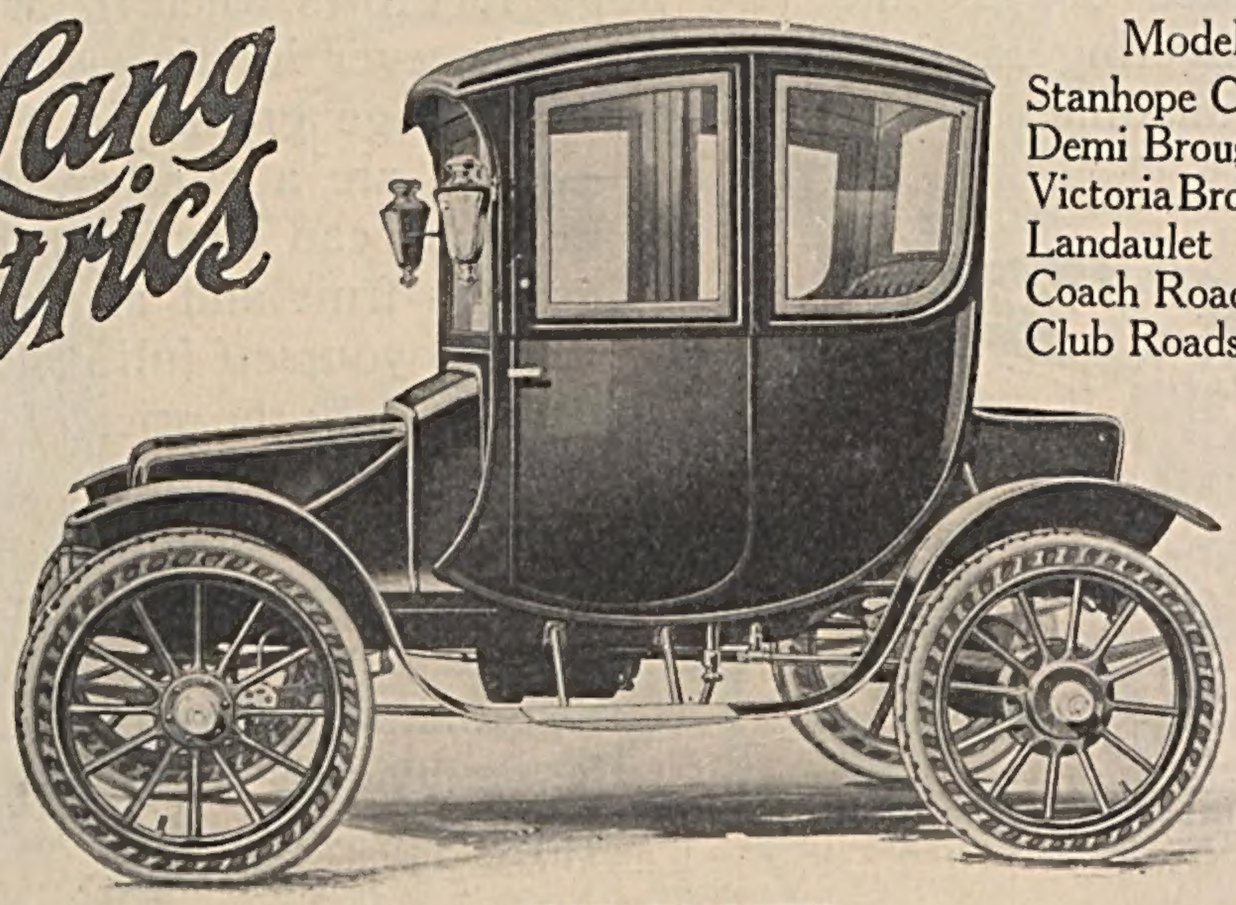
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